



MUDRĀRĀKSHASA  
OR  
THE SIGNET RING

A SANSKRIT DRAMA IN SEVEN ACTS

BY

VIŚĀKHADATTA

महाकविश्रीविशाखदत्तप्रणीतं

मुद्राराक्षसम्

CRITICALLY EDITED WITH COPIOUS NOTES, TRANSLATION,  
INTRODUCTION AND APPENDICES, INDICES ETC

BY

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## PREFACE

The Mudrārākshasa was first published by me in the year 1900. While revising the Gujarathi translation of it which had appeared in a leading journal between the years 1884 and 1888 I noticed several discrepancies in the traditionally accepted Sanskrit text, which were given with my comments in my Gujarathi Mudrārākshasa of 1889. A leisurely study disclosed further discrepancies, which were too many to be adequately dealt with in an appendix of my Gujarathi translation. There were besides, certain wrong notions about the source of the play and about some of the incidents and characters which stood in need of correction. This was the origin of the edition of 1900. It was prepared with the help of two manuscripts belonging to the Government Oriental Manuscripts Library, Madras. But I principally depended on the scholarly edition\* of the late Hon. Mr. Telang.

A dozen years later Dr Hillebrandt of Breslau published in 1912 A.D. another edition of the play with the assistance of the German Oriental Society. The learned Scholar collected many old and rare manuscripts of the play in India and Europe, and gave a collection of readings not to be found elsewhere. I consulted it in the preparation of the third edition of my Gujarathi Mudrārākshasa, and while so doing I noticed with pleasure forty per cent of my conjectural emendations supported or verified by the codices of readings given by the painstaking German

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\* It was published in 1884 and republished in 1893.

scholar. Encouraged by it I thought of revising my edition and bringing it up to date, when in December last the enterprising Manager of the Oriental Book-Supplying Agency, Poona, at the suggestion of Dr S. K. Belvalkar of the Deccan College, invited me to re-edit my *Mudrārākshasa*. It was a hard task. The text required to be recast, the notes to be supplemented and the introduction to be rewritten. There was no continuous translation into English which could save the reader from the pitfalls of commentators, guides etc. After some hesitation caused by the insufficiency of time at my disposal I accepted the invitation, being interested in the revision of the Sanskrit text for a fresh edition of my Gujarathi *Mudrārākshasa*. The credit, then, of bringing out the present edition, belongs to the firm that has been doing so much to facilitate the study of Sanskrit Literature.

I drop the various readings in this edition. They may be studied from the Hon. Mr. Telang's or Dr. Hillebrandt's edition, particularly the latter's. I am in consequence required to be very scrupulous about the text. I have not merely to follow blindly the majority, but to choose and adopt the best reading available. In doing this I several times differ from Prof. Tārānātha, Mr. Telang and Dr. Hillebrandt. I then take care to give their readings in foot-notes with the letters M, T and H attached to them. In those cases when the text is corrupt and the readings of manuscripts fail to help us, I propose emendations which, too, are given in foot-notes. A large number of them consists of palpable errors and repetitions. They call for no comments. Others are discussed in the Notes.

The translation, which is neither uniformly close, nor free, will help the reader to interpret the author rightly, to understand the plot clearly, to read the characters correctly and to appreciate the merits of the play independently. It is also meant to supply in a way the want of a running commentary.

Points requiring special treatment are dealt with in the notes. These are rather expository than grammatical. Whenever I depart from the traditional interpretation, I take pains to quote my authorities or to refer to them.

In the introduction I try to introduce to the reader the author, the patron of his family and the plays composed by him. It is needless to say that I am personally responsible for many of the statements made in it.

The present edition divides the text into as many parts as there are acts. For the sake of convenience the prologue and the interludes go with the acts that come after them. Each of the seven parts is further subdivided into as many sections as there are verses. Each section thus consists of a verse with or without some prose going after it. The lines of prose in each section are duly numbered. Practically the scheme works well. I am indebted to Dr. Belvalkar for it. It has been borrowed from the learned Doctor's edition of *Uttararāmacharita*.

Before I take leave of my readers, I gratefully mention that the Manager, of the Oriental Book-Supplying Agency, Dr. N. G. Sardesai, accepted my manuscript in pencil, got it copied in ink and carried it

through press, but for which kind help the edition would not have been out in time. I am also thankful to the firm for affording me an opportunity of thoroughly revising the Sanskrit text as a preliminary to the preparation of the Sixth Edition of my Gujarathi translation of the play\*. It was possible to bring out the edition at such a short notice, and withal so neatly, mainly by reason of the whole-hearted co-operation of Mr Nanasaheb Gondhalekar and of Mr C. R. Naidu, the Monotype operator at the Jagaddhitecchu Press, to both of whom are due our best thanks.

AHMEDABAD, }  
*June 15, 1923* }

K. H. DHRUVA.

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\* The attention of bibliophiles is drawn to the editions of the *Mudrarakshasa* by Mr M R Kale, B A., by Prof. K. V Abhyankar, M A., and by Prof S. Ray, M A.

## INTRODUCTION

Viśākhadatta, the author of the *Mudrārākshasa*, belonged to a family of the ruling class bearing the nominal ending Datta. The Dattas were administrative heads. Vateśvaradatta, the grandfather of the poet was Sāmanta, and Bhāskaradatta who succeeded him rose to a still higher gubernatorial position, being styled Mahārāja. He was the father of Viśākhadatta.<sup>1</sup>

The powerful ruler under whom the Dattas attained to eminence is said to have saved India from the barbaric tyranny of the Mlechchhas that had spread over the land like the waters of the deluge. Who this ruler was, is a matter of dispute. The drama concludes with his name which is variously written Chandraguptah, Avantivarmā, Dantivarmā, Rantivarmā, Rantivarmāh and Rantavarmā in manuscripts. Of these six names the last two are corruptions of Rantivarmā which itself has a suspicious look; for, the name is no where to be traced.<sup>2</sup> Very likely Pārthivorantivarmā is a blunder for Parthivorantivarmā or Pārthivodantivarmā. Mr A Rangaswāmi Saraswati, B A, vouches for the correctness of Dantivarmā<sup>3</sup> which, he says, is the reading in many old and reliable manuscripts of the *Mudrārākshasa*, examined in Malabar. This Dantivarman, he adds, seems to be identical with the Pallava sovereign of the name who ruled about 720 A C.<sup>4</sup> Did this king, one would ask, save the land from the tyranny of the Mlechchhas? Who were these Hūnas of the south? Did Dantivarman favour the Vaiṣṇava cult, in that he has been by way of compliment identified with Vishṇu of the Boar incarnation? The Pallavas were mostly worshippers of Śiva. Are these kings known to have patronized a Datta family? The learned epigraphist is silent on these heads. So I pass on to the reading Chandraguptah. It is the one adopted by Prof S Ray, M A.<sup>5</sup> He identifies this king with Chandragupta<sup>6</sup> II, (375-413 A C) of the Gupta dynasty, 'who overthrew the Hūnas and other Mlechchhas and wrested from them the territories they had seized in the Punjab.' I do not know if



the land of the five rivers was then under the Hūna rule. Though the predatory expeditions of the trans-frontier Hūnas date as early as the 3rd century of the Christian era, the occupation of the Panjab by these barbarians is later than 460 A.C. They effected a lodgment there in 405 A.C., and by the close of the century extended their rule southwards as far as Malwa and Gujārat. The beginning of Hūna sovereignty in India dates half a century after the end of the reign of Chandragupta II Dhundirāja, a commentator of the *Mudrārākshasa*, favours the reading Chandraguptah<sup>7</sup>, but he interprets it differently. According to him this Chandragupta is no other than the Maurya Emperor Chandragupta, the hero of the play. His view is not tenable. For the allusion to the invasion of the Mauryan territories by the Mlechchhas sounds any thing but natural in the mouth of Rākshasa, as it was undertaken at his instigation and under his lead. Moreover, the closing benedictory stanza does not form a part of the play proper which terminates in the *Upasamhāra* or *Kāvya-samhāra* section of the complete division (*Nirvahaṇasandhi*). It belongs to the *Praśasti* section. The benediction is, in the majority of cases, general. At times it refers to the ruling sovereign as in the instance before us, in six<sup>8</sup> of the plays of Bhāsa, in the *Chandakauśika* of Ārya Kshemeśvara and in the *Vasumatīparinava* of Jagannātha. Any reference to the characters of the play in the *praśasti* which is appropriately called *Bharatavākya* is out of question. In order to confirm to the commentary of Dhundirāja which he publishes with the text of the play, the late Mr. Telang adopts this reading. But in his learned Introduction he is notably inclined to give preference to the other reading *Avantivarmanā*, and of the two *Avantivarmanas* known to Indologists, one of Kāśmīra<sup>9</sup> and the other of Kanauj, he identifies the patron of the poet's family with the latter<sup>10</sup>. He connects him with the later Guptas in their wars with the White Hunas<sup>11</sup> that are the Mlechchhas referred to in the last benedictory stanza of the play<sup>12</sup>. I agree with the learned scholar in the main, differing only in one particular. The allies of the Maukhara kings of Kanauj in their wars with the Hūnas were not the later Guptas, but the kings of Thanesar. This will be clear from a *résumé* of the history of the times that I give below.

The Hūna empire founded by Toramāṇa and Mihirakula was wrecked by the crushing defeat of the latter in the battle of

Daśapura in 528 A C <sup>23</sup> From the wreck sprang up a number of independent states on the western frontier of India. There was the Hūna State of the Panjab with its seat of Government in Śākala (modern Sialkot). There were also the Gurjara Principalities of western Rajputānā and eastern Gujarāth. They were a source of trouble and unrest to all and particularly to the states of Thanesar and Kanauj. Though originally vassals of the mighty Guptas of Magadha, these kingdoms had become independent. The rulers of Kanauj who were known as Maukharas or Maukharis took advantage of the weakness of their former masters and seized their territories as far as Faizabad, Shahabad and Asirgad <sup>24</sup>. The powerful Maukhara kings Īśānavarman and Śarvavarman wrestled with the Hūnas and defeated them on many battle-fields A C 543 and 552 <sup>25</sup>. In these bloody wars it is presumed that kings of Thanesar sided with their Maukhara neighbours and fought their battles which were their own too. And their political alliance led to an alliance by marriage in which the sister of Adityavardhana of Thanesar was joined in wedlock with Prince Susthitavarman of Kanauj.

Sometime after this swarms of Hūnas from Bactria poured into India. For the Hūna empire on the Oxus was wiped away by the Turks with the assistance of Khushru Noshirvan of Persia in 565 A C. The deluge of the Hūnas threatened to sweep away all ancient landmarks. Reinforced by the new-comers the Hūnas of Śākala became a terrible menace to the State of Thanesar. Fortunately for it there was at the helm a very brave and enterprising Chief Prabhākaravardhana, father of Emperor Harṣha. He took the field against the Hūnas and Gurjaras, aided by his veteran general Simhanāda who had fought the Hūnas in the reign of the late King. In this war of self-preservation his cousin Avantivarman of Kanauj co-operated with him and shared the glory of having saved India from the Hūnas who fled at their approach like deer. Viśakhadatta, consequently magnifies Avantivarman for rescuing the land from the deluge of the Mlechchhas, and Bāṇa glorifies Prabhākaravardhana for putting to flight the Hūnas. They refer to one and the same historical event. The case is similar to Yuan Chwang giving the credit of over throwing Mihra-kula to Narasimhavarman Bālāditya and Yaśodharman arrogating the same to himself. By way of reconciling their statements Indologists give joint credit to them.

In the year which was signalized by the conquests of the cisfrontier Hūnas a son was born to Prabhākaravardhan who was named Rājyavardhan<sup>16</sup> This event enables us to fix the date of the brilliant conquests, which I take to be 582 A.C. Two decades after that Prabhākaravardhana married his daughter Princess Rājyaśrī to Grahavarman of Kanauj<sup>17</sup> who had succeeded his father Avantivarman in 600 A.C.<sup>18</sup> This was the second marriage alliance in the royal families of Thaṇesar and Kanauj. About that time the trans-frontier Hūnas had commenced their raids. They lived far away in the inaccessible mountain passes of Afgānsthān, whence they swooped on the plains of Hindustān. Prabhākaravardhana ordered his son Rājyavardhana to track the barbarians to their homes and destroy them. The Prince who was a young man of twenty four, gallantly undertook to do it. He crossed the Hindu Kush and surprised them in their mountain fastness of Bamian<sup>19</sup>. Overpowered by odds that surrounded them the Hūnas were simply annihilated. Thus perished the last vestige of Hūna supremacy which once extended from the Oxus to the Damasgaṅgā. It was in the year 606 A.C.

The last digression is made on purpose to show that from 543 to 606 A.C., there was a life-and-death struggle against the Hūnas and in that continual struggle the principal actors were the rulers of Kanauj and Thaṇesar. No other contemporary chief moved a finger to get rid of the savagery of the foreigners. The cousins Avantivarman and Prabhākaravardhana had a common enemy in the Hūnas. So I feel almost certain that they made a joint campaign against them.

Since Viśākhadatta alludes to the conquest of the Hūnas which was completed in 582 A.C., he may be safely put in the second half of the sixth century.

Following another line of inquiry we come nearly to the same result. The tenth stanza of the fourth act of the *Mudrārākhaśa* offers a telling resemblance to the latter half of the forty-seventh stanza of the second canto of the *Kirātārjunīya*, from which one may conclude that Viśākhadatta came after Bhāravi. The fifteenth canto of his poem was commented upon in Kannada by Durvinita of the western Gaṅga dynasty, who ruled from 482 to 512 A.C.<sup>20</sup>. So the latest date of Bhāravi is the close of the fifth century;

and Viśākhadatta, showing acquaintance with the Kirātārjunīya, may be placed in the sixth century. The dramatist cannot be assigned to a lower date. For Māgha reproduces the phrase सपत्सु चापत्सु च of Mu. 1,14, in a slightly distorted form. The phrase सपत्सु चापत्सु च in Śi xvī has अपि च in place of it. Had Māgha written सपत्सु चापत्सु च no inference of sequence in time could have been drawn. But the employment of अपि where usage requires च, answering to the one that goes before, is unusual. It is a change for the sake of change. Relying on this piece of evidence, I take Viśākhadatta to be prior to Māgha. The earliest date that can be assigned to the latter is the first half of the seventh century. Viśākhadatta, therefore, belongs to the sixth century.

To return to Avantivarman, the fourth stanza of the prologue to Banās' Kādambarī pointedly refers to the great honour paid to Bhachchu by the Maukharas. Bhānuchandra, the commentator of the Kādambarī, notes that this Bhachchu was the *guru* of Baṇa<sup>21</sup>. The latter was a court-poet of Emperor Harsha of Thanesar. So the former was, in all likelihood, a contemporary of Prabhākaravardhana and Avantivarman. Since the Maukharas are said to have worshipped his feet, he must have held a post of honour such as that of Vidyāpati at the court of the Maukhara king of Kanauj. Avantivarman thus appears to be patron of learning too. Viśākhadatta commends the kindness of the king to his dignitaries, and he is, perhaps, speaking from personal experience. For, it was Avantivarman who raised his father from the dignity of Sāmanta to that of Mahārāja<sup>22</sup>. The Maukharas belonged to the far famed Lunar Line of the Epic age<sup>23</sup>. The late Dr. Peterson speaks of them as the patrons of the great image of Harihara at the place of that name<sup>24</sup>. The dramatist is, perhaps, respecting this partiality of theirs when he invokes Śiva and Viṣṇu in the Third Act of the play<sup>25</sup>.

Viśākhadatta pronounces a blessing on Avantivarman at the close of his play as his sovereign. He does not refer to him as his patron in the prologue. His play, too, was staged not in the Royal Theatre of Kanauj but elsewhere. Putting these facts together I am inclined to think that when he composed the Mudrārākshasa, he was young to fame and young in service. He must have been in charge of an outlying Himālayan district

in the north at the time. This I make bold to say from the geographical knowledge he displays with regard to the situation of Parvatadeśa, the kingdom of Malayaketu which he makes conterminous with Malayadesa, Kuluta and Kāśmīra<sup>26</sup>. The audience before which the play was acted consisted of *literati*<sup>27</sup> probably invited from Anichchhatra. Its date may, roughly, be taken to be 585 A.C. when the happy memory of the joint campaigns of the cousins Avantivarman and Prabhākaravardhana was fresh in the minds of the people.

In addition to the *Mudrārākshasa* Viśākhadatta seems to have written a play dramatizing the story of the Rāmāyaṇa. Of this nameless drama a single stanza has come down to us. It is addressed to Rāvāna probably by Bibhishāṇa. I quote it from the *Saduktikarṇāmrita*<sup>28</sup>.

रामोऽसौ भुवनेषु विक्रमगुणैर्यतः प्रसिद्धिं परा-  
मस्मद्भाग्य विपर्ययाद् यदि परं देवो न जानाति तम् ।  
बन्दीवेष यशांसि गायति मरुद् यस्यैक वाणाहति-  
श्रेणीभूतविशालतालविवरोद्गीर्णैः<sup>29</sup> स्वरैः सतभिः ॥

That this verse belongs to a play can, hardly, be doubted. The compiler of the anthology also gives the opening stanza of the play under the name of Viśākhadatta<sup>30</sup>.

In the *Subhāshitāvah* there are two *anushṭubh* verses ascribed to Viśākhādeva<sup>31</sup>. Dr Peterson identifies him with the author of the *Mudrārākshasa*. The variant *Viśākhadevasya* in the prologue of the play in some of the manuscripts, probably, induced the Doctor to take the two to be identical. To me, however, the author of the *Anushṭubh* verses appears to be different from the author of the play. For *Datta* is the distinctive nominal ending, something like the *Avatanka* of Nāgara of the family of the dramatist.

What further information about the author can be gleaned from his work, may be summed up in the following few sentences. Viśākhadatta was a worshipper of Śiva. He was well-versed in grammar and dramaturgy. He seems to have seen *Bhārata Nāṭya Śāstra* and the work of Mātrigupta now lost. He had studied closely the *Arthasāstra* of Kautilya and the *Dandaniti* of Uśanas. In Logic he belonged to the school of Gautama whose *Nyāyasutra* was his favourite study. He was well acquainted with the works of Bhāsa,

Kālidāsa and Bhāravi. He had a considerable familiarity with the Sāṃhitā school of Jyotisha<sup>32</sup>. He was well affected towards Buddhism, but bore a dislike to Jainism, in common with others of the age.

From the poet and the patron let us turn to the play. The *Mudrārākshasa* is a drama of politics. All actions and movements are made to serve political ends, and notions of right and wrong are subordinated to the fulfilment of political missions. Domestic ties, too, assume the air of political partizanship, and the tender play of womanly love bears the stern aspect of duty. Thus, a dying father accompanies his parting embrace not with expressions of parental love to his sons, but with the political watchword of devotion to the cause, and a fond wife prepares herself for self-immolation on the funeral pile of her husband not merely at the fervent bidding of love, but from a strict sense of conjugal faith. Social relations also undergo a similar change. The friendships formed by Induśarman, Bhāgurāyana and Siddhārthaka with Rākshasa, Malayaketu and Śakatadāsa are political friendships.

Judged by the western canons of criticism the play is remarkable for its unity of action. This is ever kept in view without being made unduly prominent. Professor Weber observes that it may be difficult in the whole range of dramatic literature to find a more successful illustration of the rule<sup>33</sup>. All lines of action converge to one focus, all schemes are directed to one object, namely, the conciliation of Rākshasa. From the highest to the lowest all characters consciously or unconsciously are working for the consummation of this end. Even hostile elements are pressed into service and skilfully made to bring about this wished-for catastrophe.

Next to the unity of action comes the consideration of characters. In delineating them Viśākha-datta arranges them in groups of two each, which forms a novel feature of the play. The members of the group gain by comparison and their peculiar distinctive traits are brought into bold relief. Chāṇakya and Rākshasa are both astute politicians. They are bold schemers minding the end and not the means. They are equally altruistic in their aims. But Chāṇakya is cool and circumspect; whereas, Rākshasa is forgetful and blundering. The former observes strict secrecy in all his dealing so much so that no two agents of his or groups of agents

know one another. The latter is too generous to distrust anybody about him. One is harsh and unbending. The other is, by nature, gentle and pliable. The contrast of Chandragupta and Malavaketu is still more strongly marked. The former is a capable and considerate ruler. The latter is an incompetent and conceited youth. The faith of the pupil Chandragupta in the preceptor is full and entire. The capricious mountaineer at one time trusts his father's friend and ally, and at another, the secret agent of his enemy. One is trained and self-confident. The other is untrained and vain. To be brief, the Maurya is Dravya and the Mlechchha is Adravya as the author tersely puts it. Of minor characters Chandanadāsa offers a noble example of self-sacrifice. His attachment to Rākshasa is as strong and sincere as that of Induśarman to Chāṇakya. But the flame of love burns bright and undefiled in the heart of the headman of the guild of lapidaries; whereas, it is befouled and bedimmed by deceit and perjury in that of the sham Bauddha monk. The secret agents Bhāgurāyana and Siddhārthaka are known for the faithful execution of their commissions. The former, however, while discharging it, feels compunctious, for his mind recoils at the deep dyed perfidy that he has to play. But the latter, with an accommodating conscience, conveniently shuts his eyes to the merits and demerits of the mandates of his master. Of less importance, but not less interesting are the groups Nipuṇaka and Virādhaḡupta, Vaihīnari and Jājali etc. They are duplicate portraits differing in shading.

According to Indian works on poetics the permanent feeling (Sthāyibhāva) that runs through the play is that of resoluteness (Utsāha). This spirit of resolute action is presented to us in a variety of combinations. In Chāṇakya it is coupled with a clavalrous admiration of the enemy's noble qualities. In Chandragupta it is blended with a dutiful reverence for his preceptor. In Malavaketu it is strengthened by the action of filial love. In Rākshasa it is intensified by his unflinching fidelity to his late sovereign. In Bhāgurāyana, Siddhārthaka and Samṛiddhārthaka it is accentuated by a feeling of awe unto Chāṇakya. In Virādhaḡupta it is emphasised by a sincere attachment to Rākshasa. In Nipuṇaka and Karabhaka it is characterised by a meek submission to the mandates of the master. In Chandanadāsa it is bound up with the

spirit of self-sacrifice, in his devoted wife with a stern sense of duty, and in his young son with a sacred regard for family traditions. These accessory feelings (Sañchāribhāvas) conspire to develop the permanent feeling with what is technically known as the heroic sentiment (Vīra-rasa). It does not, however, attain to that high pitch in the *Mudrārākshasa* which it reaches in the *Mahāvīra-charita*. It were vain to look for the overpowering pathos of *Bhavabhūti* or the delicate touch of *Kālidāsa* in a drama of state intrigues. The flight of *Viśākhadatta* is circumscribed by the matter-of-fact sphere of politics. Adopting, therefore, a forcible and business-like style he entertains us with a manly strain of sentiment and vigorous perception of character.

To come to the story of the drama, the reconciliation of *Rākshasa* is the main theme (*Adhikārikavastu*). *Chāṇakya* had destroyed the *Nandas* and placed *Chandragupta* on the throne. To make him secure, he presses *Rākshasa* the minister of the late ruling family into the service of their *Maurya* successor. Inseparably connected with it is the overthrow of *Malayaketu* which forms an episode (*Patākā*). The main theme and episode are both cleverly conceived and as clearly executed. They are almost co-extensive. But the most touching incident in this rugged play is the heroic self-sacrifice of *Chandanadāsa*. Unlike other plays the *Mudrārākshasa*, lays the beginning of this adventitious incident (*Prakarī*) in the initial division (*Mukhasaṅdhī*), and ends it when the play itself comes to an end, that is, in the complete division (*Nirvahanasaṅdhī*).

Let us now pass on to the progress of the story. The first act opens with the resolution of *Chāṇakya* to press his political adversary *Rākshasa* into the service of *Chandragupta*. To achieve this end vast schemes are formed, shaped and committed to proper agents for execution, schemes that begin to work while we are still wondering at their scope and aim—so swift is the move of action. In the second act there is a temporary remission of speed, but the progress is, by no means, languid. The present of an ornament to *Rākshasa* from *Malayaketu*, the arrival of the secret agent *Siddhārthaka*, the bestowal of the newly received royal gift on him for the rescue of *Śakaradāsa*, the restoration of the signet ring to *Rākshasa*, the report of the disagreement between *Chāṇakya* and *Chandragupta* and the trumping of the ornaments of *Parvatika* on *Rākshasa* mark the steady onward trend. Gaining in intensity the course of action



proceeds with an ever-increasing rapidity in the next three acts, culminating in the execution of the five Mlechchha kings, the dismissal of Rākshasa, and the advance of Malayaketu on Pātaliputra. After the heat of this dramatic run of action, the author moderates his pace, and treats us with lyrical snatches in the sixth act. In the seventh, the movement is once more brisk, the business hastening to the wished-for happy catastrophe by the appearance of Rākshasa on the scene.

The *Mudrārākshasa* is an important piece in the history of the dramatic art in Sanskrit. In the plays of *Bhāsa* and *Kālidāsa*, the principal characters entering the stage at the beginning of an act stay there to the end. Their locomotion on the stage, whenever they have to move from one place to another is progressive and continuous, not sudden nor abrupt. Each act thus forms a single scene. But in the *Mudrārākshasa*, there are sub-divisions of it which could be easily seen. To suit the new conditions the stage received additions of wings on the right and the left, so that, while characters in one part of the stage acted their parts, others waited in the adjoining part or parts biding their time to act. The enlarged stage is a necessity in the acting of the *Mudrārākshasa* and the *Mrichchhakatika* on account of the implied sub-divisions of the acts. It is difficult to say whether the credit of dividing an act into something approaching scenes belongs to *Viśākhadatta*.

The poet might have derived the plot of his play from the *Rājavalis*, *Charitas* and other historical materials available to him. The murder of Emperor Nanda by an agent of *Chānakya*, the installation of *Sarvārthasiddhi* on the vacant throne by *Rākshasa*, his retirement to a penance forest and his subsequent assassination, the murder of the Himalayan Chief *Parvataka* and the conciliation of *Rākshasa* are, to all appearance, historical facts. Of the characters of the play *Chandragupta* and *Chānakya* are unquestionably historical personages. So, too, are *Rākshasa* and *Sarvārthasiddhi*. If the *Brāhmana* minister of the *Nandas* had been a creation of the poet, such a prominent character should not have been given so bad a name. The author generally selects suggestive names for his fictitious characters, for example, *Nipuṇaka* (the clever one) *Virādhagupta* (the strangely disguised one), *Siddhārthaka* (the successful one) etc. How could one who had achieved nothing be given the name of *Sarvārthasiddhi*, if he had been a

fictitious character ? The conflict with Rākshasa was an aftermath of the twelve year's war with his masters, the Nandas.

Of the historical characters the most prominent is Chāṇakya. He was the son of Chanaka. One of his ancestors was Kutila after whom he is named Kauṭilya. The Kautilyas formed a subdivision of the Yāskas who were a branch of the Bhrigus<sup>34</sup> Chāṇakya and Kauṭilya are thus, patronyms. His name proper was Viśṇugupta. By his great learning he had earned the distinguishing epithets of Buddha and Sarvajña<sup>35</sup>. Himself a follower of the Sāma-veda<sup>36</sup>, he had studied the other three<sup>37</sup>, and was initiated into the mysteries of the sacrificial lore<sup>38</sup>. He was the *Guru* or preceptor of Chandragupta. It was to train him up in politics that the sage wrote the Kauṭilya Arthaśāstra<sup>39</sup>. Chandragupta was a very promising prince endowed with many good qualities of the head and the heart. His step-brothers the eight Nandas, envied and hated him, and Chāṇakya who was his preceptor, also became an object of their hatred. Once, when he was at the Court of Emperor Nānda, he was spitefully ousted from the seat of honour and insulted by them, the Emperor permitting the insult. The preceptor and the pupil felt highly offended and they left the Court. Collecting a force of mercenary soldiers from the north-western frontier, they waged war with the Nandas. In this long and hard-fought struggle of twelve years<sup>40</sup>, the Emperor was assassinated by a secret agent of Chāṇakya come to negotiate peace<sup>41</sup>, and his eight sons were slain one after another<sup>42</sup>. By his iron energies and resourceful genius, Chāṇakya thus won an empire for Chandragupta<sup>43</sup>. His next object was to make him secure on the throne by winning over Rākshasa and pressing him into service, which when attained, he retired with philosophic disregard of earthly honour, and led a life of learned penury and honoured piety agreeably to the sacred traditions of his family. In the science of politics, his authority is almost supreme. Kāmandaka reverentially makes obeisance to him in words which are highly complimentary<sup>44</sup>. This great political thinker is also famous for his simple and elegant didactic verses<sup>45</sup>. His success as a practical statesman was due to the policy of thoroughness of which he is said to be the advocate<sup>46</sup>. The earliest known cypher seems to have been devised by him; for it bears his name<sup>47</sup>. His fame principally rests on his *Arthaśāstra*,

The ethics of the *Mudrārākshasa* is the ethics of politics not of ordinary life. The course of policy followed is that of crookedness (*Śāthyanīti*). Its wickedness is partly redeemed by devoted fidelity, by a strict sense of duty and by the absence of selfishness on the part of those who follow it. In their political code the end justifies the means. Their low morality is not to be taken as index of the morals of the times any more than the *Pāradārika* section is of the *Kāmasūtra*. The path by which ordinary people went, was the path of rectitude (*Dharmanīti*). However harshly we may think of the crooked policy of *Chānakya*, it must be said to his credit that his schemes, far from being bloody, are meant to prevent the shedding of blood. In the incidents of the play there is not a single sacrifice of human life for which *Chānakya* is accountable. The executions of *Śakatadāsa* and *Chandanadāsa* ordered by him are mere demonstrations, and the reported decapitation of the executioners of the former is but a political lie. The antecedents of the play are not bloodless. The extirpation of the *Nandas*, however, was an unavoidable contingency of aggressive warfare, and the murders of *Sarvārthasiddhi* and *Parvatāka* were political necessities.

The *Mudrārākshasa* has the good fortune, I should rather say misfortune, of having a number of commentaries which, proposing to guide, simply mislead us. They show a deplorable ignorance of the plot; and the text they follow is corrupt in many places. The best of the lot is the *Mudrārākshasa-Vyākhyā* published in the Bombay Sanskrit Series. It was composed by *Dhūṇḍirāja*, son of *Lakshmaṇa* of the *Vyāsa* family at the suggestion of *Tryambaka Adhvarin*, the minister of the *Bhonsle*, King *Sarfoji* (1711-1729 A.C.) of *Tanjore* in the *Śaka* year 1635 (1713 A.C.). The commentator gives copious dramaturgical notes but they are regrettably inaccurate. *Dhūṇḍirāja* was the author of *Śāhāvīlāsa* a work on music, named after king *Śahājī*, brother of *Sarfoji*, of *Tanjore*. The second commentary is *Mudrādīpikā* by *Graheśvara*, a native of *Tirbhukti*. The scholiast traces his descent from *Chakrapāṇi* through *Śrī-Vatsa-Kavīndra Jayāditya* and *Rāmaśarmapaṇḍita* down to *Siddheśvara* who was the father of *Mahāmahopādhyāya Graheśvar*. He mentions *Miśra Vaṭeśvara* as his *guru*. His is an unprofitably discursive and provokingly meagre scholium<sup>48</sup>. The third, is *Mudrāprakāśa* by *Vaṭeśvara*, son

of Gaurīpati or Gaurīśvara. In the exposition of the text it is in no way better than Graheśvara's. The fourth is mentioned in Dr. Hillebrandt's edition of *Mudrārākshasa*. Besides these commentaries there is a Sanskrit version of Prākṛit passages by Bhāskar of the Kāśyapa family, son of Appājibhaṭṭa and grandson of Haribhaṭṭa of Benares. It yields a few good readings not found elsewhere. All the works are of modern date.

There are four guides that pretend to introduce us to the play. They are made up of tales and legends no better than those given in *Kathāsaritsāgara* and *Brihatkathāmañjarī*. Two of them, namely, *Mudrārākshasakathopodghāta* by Dhunḍirāja the commentator and *Chāṇakyakathā* by Ravinartaka, are in verse. The other two, namely, *Mudrārākshasapūrvasāṅkathā* by Anant Kavi, son of Timāji Paṇḍita and grandson of Baloji Paṇḍita who lived in the middle of the seventeenth century, and *Mudrārākshasapūrvapīṭhikā* of nameless authorship, are in prose. These unhistorical works are next to useless in the elucidation of the plot of a historical play.

I may here refer casually to two misleading passages in the commentary of Daśarūpa which relate to the source of the *Mudrārākshasa* and to the seventeenth stanza of the second act of the play. The first occurs at the end of the first *Parichchheda*. It runs as under.—

बृहत्कथामूलं पुरा राक्षसम् ।

चाणक्यनाम्ना तेनाथ शकटालग्नेहै रहः ।

कृत्यां विधाय सहसा सधुत्रो निहतो नृपः ॥

योगनन्दे यशःशेषे पूर्वानन्दसुतस्ततः ।

चन्द्रगुप्तः कृतो राज्ये चाणक्येन महौजसा ॥

इति बृहत्कथायां सूचितम् ।

The two verses quoted are in Sanskrit. They could not have formed a part of *Brihatkathā* which was written in the Paisācha Prākṛit. They actually belong to *Brihatkathāmañjarī* of Kshemendra who was junior to the commentator Dhanika by about a century and a half. The passage is a later interpolation.

Dr. Hall regards the commentary on the concluding stanza of the first Parichchheda as spurious<sup>49</sup>. The second passage is not much removed from the first. In the beginning of the second Parichchheda Dhanika writes :—

स्थिरो वाङ्मनःक्रियाभिरचञ्चलः । यथा.....भर्तृहरिशतके

प्रारभ्यते न खलु विघ्नभयेन नीचैः

प्रारभ्य विघ्नविहता विरमन्ति मध्याः

विघ्नैः पुनः पुनरपि प्रतिहन्यमानाः

प्रारब्धमुत्तमगुणास्त्वभिवोद्ब्रह्मन्ति ॥

Though nominally quoted from the Śataka, the stanza belongs in reality to the Mudrārākshasa. It betrays itself by the dramatic mode of expression *Tramiva* which is unsuitable to the Śataka<sup>50</sup>. It is therefore, wrong to attribute it to Bhartrihari who, as Itsing states, lived in the middle of the seventh century. Viśākhadatta was in the seventh century. Viśākhadatta was his senior by half a century.

Before we conclude, let us note some minor characteristics of the author. The first thing that attracts our attention is the use of Ślesha. All premonitions (Patākāsthānaka) are based on this figure. Viśākhadatta has a partiality for it. According to Bāna it was the mode of expression which the northern poets freely indulged in. Their eastern brethren favoured *Ojas* and the southern delighted in *Utprekshā*. Poets of the west cared only for sense<sup>51</sup>. In the Mudrārākshasa the *double entendre* is mostly suggestive. There is no misuse or abuse of it as in the Kādambari or the Vāsevadattā. Another peculiarity of the poet is the simile based on Parallelism (Bimbapratibimbabhāva). When the comparison instituted is striking, it does not fail to interest us. But in a few cases it degenerates into verbal correspondence when it proves dry andinsipid. Next comes Bhangvantarakathana, which calls for a remark. The poet states something in prose and repeats the same thing in verse just after that<sup>52</sup>. It is tautology pure and simple. Fortunately for us, instances of Bhangvantarakathana are not many in Mudrārākshasa. Māgha and Śrīharsha treat us with this intellectual jugglery and Mallinatha regards it with approbation.

It should, however, be repudiated. There are, besides some objectionable constructions to which attention may be drawn *en passant*. In Mu. III, 5, 11, 21, the author commits Prakramabhāṅga. He could have written अस्तोदयौ प्रदिशता प्रतिभिन्नकालम् and संप्रत्याहितगौरैवाश्च to make his constructions faultless. The genitive in प्रथममिहकृते घातकानां विघाते Mu VI, 21 causes ambiguity. He could have removed it by saying प्रथममिहकृते घातकैर्वध्यघाते. His use of इव, इति and अपि in Mu. III, 4, VI, 12, 18, 20 is somewhat loose. He is at times enigmatical, as for instance, in Mu IV, 6, 8, 18, स्वैरालापेषु, सुहृदाविना । But the Messenger of Sanskrit India is not the less interesting for all that.

### FOOT NOTES TO THE INTRODUCTION

- 1 See the prologue of the play
- 2 The late Mr Telang was the first to reject it, see his introduction to the *Mudrārākshasa*, B S S
3. See the *Journal of the Mythic Society*, April, 1923, pp 686-687.
- 4 Mr Vincent Smith does not give Dantivarman. He mentions Nandivarman who succeeded Narsimhavarman II about 720 A C and ruled for about half a century. He suffered a heavy defeat at the hands of the Chālukya King, Vikramāditya II, in 740 A C which was the beginning of the end of the Pallava supremacy. Mr Rangaswāmi assigns the last decade of the seventh century to the reign of Narasimhavarman II, and places Dantivarman in the period taken up by Nandivarman in the *Early History of India*.
- 5 Mr K P Jayasval, advocates this view.
- 6 S Ray's Introduction to his edition of *Mudrārākshasa* pp, 9-14.
- 7 Prof Tārānātha and Mr M R Kale, follow Dhunḍuāja
- 8 The six plays referred to are प्रतिमादशरथ, रामाभिषेक, स्वप्नवासवदत्त, प्रतिज्ञायोगघरायण, कृष्णबालचरित and दूतवाक्य.
- 9 The dramatist calls Pushkarāksha, the king of Kāshmirā a Mlechcha. He would not have given that opprobrious name to him if Avantivarman of Kāshmirā had been the patron of his family. The close resemblance of the second benedictory stanza of the *Mudrārākshasa* and stanza 55-56 of the second Canto of the *Harivijaya* therefore only indicates the priority of Viśākhadatta over Ratnākara, the Court Poet of the Kāshmirian Avantivarman and not their contemporaneity.
- 10 It is objected that Avantivarman of Kanauj did not attain sovereign power in India. He cannot, therefore, be the king meant by the dramatist,

But the latter advances no claim to the overlordship of India on behalf of his Avantivarman. It is, therefore, not necessary that the king named in the closing stanza must be the paramount sovereign of India.

11. The later Guptas were too weak to defend their own. In their wars with the Maukharas of Kanauj, they had lost a large part of their territories. The conquest of Īśānavarman and Śārvavarman extended far into Ayodhya up to Farzabad and into Bengal up to Shahabad. The relations of the Maukharas with the later Guptas were more hostile than friendly, to which the Aphasad Inscription bears witness. This epigraphic record incidentally relates exploits of the Maukharas in the scuffle with the Hunas; but it is altogether silent about the Guptas in this connection.

12. See the introduction of the Mudrārākshasa in the B S S.

13. Yaśodharman's column of victory is found in Mandor or Daśapura. I, therefore, locate the battle there.

14. See the Asirgad's seal Inscription, the Aphasad Inscription and the Devabarnak Inscription, as also J R A S 1906, pp 843-850, and J B B R. A S XXIV.

15. See the Aphasad Inscription. The dates given throughout are, for the most part, approximate.

16-17. See Bāna's Harshacharita.

18. See Duff's Chronology of India.

19. As stated in the Harshcharita Rājavarhana had to cross Tushāragiri in his expedition against the Hunas. Bāna speaks of the very long distance of it from Gandhamādāna which is a peak of the Himalayas near Kedārnāth. So I take the goal of the expedition to be beyond the Hindu Kush, and as Bamian was the only Hunan settlement in that region, I understand that the expedition was directed against that place in the mountains of Afghanistan. The line उत्तवाय द्विषतो विजित्य वसुधां कृत्वा प्रजानां प्रियम् of the Banskhera and Madhubana copper plates of Emperor Harsha alludes to this memorable expedition of his elder brother. For fuller information the reader should refer to the introduction of my Gujarathi homometrical translation of Harsha's Priyadarśana ordinarily known as Priyadarśika.

20. See History of Kānādi literature.

21. See the lines नमामि भञ्जोश्चरणाम्बुजद्वयं सशेखरैर्मौखारभिः कृतार्चनम् and Bhanuchandra's commentary thereon. I take भक्तु, भर्त्सु, भञ्जु and भर्त्सु to be different Sanskrit equivalents of a Prākṛit original भञ्चु. The variant भर्त्सु a clerical error for भर्त्सु, भञ्चु was a poet. His verses are found in सुभा, शा. प., स. क.

22. I quote the following verses from शु. नी. 121 to explain the terms—  
लक्षकर्ममितो भागो राजतो यस्य जायते। वत्सरे वत्सरे नित्यं प्रजानामपि पीडनैः।  
सामन्तःस नृपः प्रोक्तो यावद्वलक्षत्रयावधि। तदूर्ध्वं दशलक्षांतो नृपो माण्डलिकः स्मृतः।

तदूर्ध्वं तु भवेद्राजा यावद्विंशतिलक्षकः । पञ्चाशलक्षपर्यन्तो महाराजः प्रकीर्तितः ॥...  
सामन्तादिसमा ये तु भृत्या अधिकृता भुवि । ते सामन्तादिसशः स्युः राजभागहराः  
क्रमात् ॥

23. See ग. व. 1064-1065.

24. See the Doctor's notes on the stanza in question.

25 See Mu III 20-21

26 This is to be inferred from the proposal of the partition of the kingdom of Malayaketu made by the rulers of Malayadeśa, Kuluta and Kāśmīra in the fabricated letter of the fifth act of the play

27 Note the statement of the Manager of the play in the prologue'  
यत् सत्य काव्यविशेषवेदिन्यां परिषदि प्रयुञ्जानस्य ममापि सुमहान्परितोषः  
प्रादुर्भवति ॥

30 See स. क. १।४६।५.

29 The Bib Ind edition reads Śāla here Tāla is a conjectural emendation of mine

30 See स. क. १।३।५

31 See सुभा १५४८, १७२८। तन्निविष्टपमारव्यातम् तन्वङ्ग्या यद्बलित्रयम् ।  
येनानिमिषदृष्टित्वं नृणामप्युपजायते ॥ सेन्द्राचार्यैः श्रिता मेघैर्निपतन्निक्षेत्रो नगाः ।  
वर्णकम्बलसर्वता बभुर्मत्ता द्विपा इव.

32 This school had strange notions about the eclipse of the Moon Vā-  
rāhamihira in his Bri S 5 11 just refers to them only to repudiate them  
He does not care to refute them Since then they are not found in works on  
Astronomy But in Astrology they have a place We read of the evil in-  
fluence of Grahanayoga in horoscopes counteracted by Budha (Mercury).  
Probably, it is this counteracting influence of Budha in the Astrological  
ग्रहणयोग to which Amarchandra in his शा. भा. १।८ and Premānanda  
in his द्रौ. ह. २३।३ refer. That Viśākhadatta should allude to this quaint  
notion of the Sāmhītās vouching for the counteracting influence of Budha  
in an eclipse of the Moon and his learned Audience should listen to it  
without disbelief, proves that dramatist must not be much removed in  
time from the Astronomer

33. Wilson's Hindu Theatre.

34. See Pravaramañjari

35 See Mu Rā 1.

36 This is inferred from the prominence given to that Veda in the enu-  
meration of the triad of Vedas, see कौ. अ. शा. ३।

37 Ka Niti Sa 1. 3

38 See Ka Niti Sa. 1 4 यस्याभिचारववज्रे वज्रज्वलनतेजसः । पपात मूलतः  
श्रीमान् सुपर्वा नन्दपर्वतः ॥ see also सु. रा. ४।१२।



39 For the tradition see D K Ch इयमिदानीमाचार्यविष्णुगुप्तेन मौर्यार्थे पद्भिः श्लोकसहस्रैः साक्षिता ।

40. See Pargiter's *Dynasties of the Kali Age*

41. see नी. वा. । दूतसमु. । चाणक्यस्तीक्ष्णदूतप्रयोगेणैकनन्दं जघान । See also हितो. नन्द जघान चाणक्यस्तीक्ष्णदूतप्रयोगतः । तद्दूरान्तरित दूत पश्येद्वी-रसमान्वितः ॥

42. See Pargiter's *Dynasties of the Kali Age*, see also Mu Ra III 27.

43 When Alexander invaded the Panjab and Sindh, Magadha was ruled by one of the eight Nandas, and not by Emperor Nanda. These provinces had become independent after the assassination of the Emperor during the twelve years' Civil War. Had the invasion occurred in the life-time of the Emperor, he should certainly have met the invader on the confines of his empire, for Takshashila was connected with Pataliputra by a trunk road. At the time when Alexander returned to Persia, Chandragupta was in possession of the throne of Magadha. But he had still a powerful antagonist in Rakshasa to deal with nearer home. So, he did not mind what happened in the distant Provinces that had seceded, and had come under a foreign yoke.

44 See Ka Nīti. Sā. II 2-6.

45 See वृद्धचणक्य and लघुचाणक्य

46. See पं. त. २ सुकृत्यं विष्णुगुप्तस्य मित्रातिर्भार्गवस्य च । बृहस्पतेरवि-श्रासो नीतिसधिस्त्रिधा स्थितः ॥

47 See the *Jayamangalā* on का. सु. पृ. ३७ कौटिलियमिदं कादेः स्वर-योर्ह्रस्वदीर्घयोः । विन्दूषाणोर्विपर्यासाद्बोधमिति सञ्जितम् ॥

48 The Deccan College Catalogue and Aufrecht's catalogues (catalogo-  
rum) ascribe it to Mahesvara, which is erroneous. It should be Grahesvara.

49 See दशरूप in the *Eibliotheca Indica* series.

50. See मु. रा. Bombay Sanskrit series.

51 See the following verses given in the beginning of the *Harshacharita*:  
श्लेषप्रायमुदीच्येपु प्रतीच्येष्वर्थमात्रकम् । उत्प्रेक्षा दाक्षिणात्येषु गौडेष्वक्षरडम्बरः ॥

52 See मु. रा. II. २, and the prose going after, it.

# श्रीमद्विशाखदत्तविरचितं मुद्राराक्षसम् ।

नान्यन्ते सूत्रधारः प्रविशति ।

सूत्रधारः ।

धन्या केयं स्थिता ते शिरसि शशिकला किं नु नामैतदस्या  
नामैवास्यास्तदेतत् परिचितमपि ते विस्मृतं कस्य हेतोः ।  
नारीं पृच्छामि नेन्दुं कथयतु विजया न प्रमाणं यदीन्दु-  
देव्या निहोतुमिच्छोरिति सुरसरितं शाठ्यमव्याद्विभोर्वः ॥ १ ॥

अपि च

पादस्याविर्भवन्तीमवनतिमवने रक्षतः स्वैरपातैः  
संकोचेनैव दौष्णां मुद्गरभिनयतः सर्वलोकातिगानाम् ।  
द्वष्टिं लक्ष्येषु नोत्रां ज्वलनकणमुचं बध्नतो दाहभीते-  
रित्याधारानुरोधात्रिपुराविजयिनः पातु वो दुःखनृत्तम् ॥ २ ॥

अलमतिप्रसङ्गेन । आज्ञापितोऽस्मि परिषदा \*यथाद्य त्वया सामन्त-  
वटेश्वरदत्तपौत्रस्य महाराजभास्करदत्तसूनोः कवेर्विशाखदत्तस्यै कृति-  
३मुद्राराक्षसं नाम नाटकं नाटयितव्यमिति । यत्सत्यं काव्यविशेषवेदिन्यां  
परिषदि प्रयुञ्जानस्य ममापि सुमहान् परितोषः प्रादुर्भवति । कुतः

चीयते बालिशस्यापि सत्क्षेत्रपतिता कृषिः ।

न शालेः स्तम्बकरिता वपुर्गुणमपेक्षते ॥ ३ ॥

तद्यावदिदानीं गृहजनेन सह संगीतकमनुतिष्ठामि । परिक्रम्यावलोक्य च ।  
अये किमिदम् । अस्मद्गृहे महोत्सव इवाद्य स्वस्वकर्मण्यधिकतरमभियुक्तः  
३परिजनः । तथा हि

१ नोप्रज्व' T.—२ पृथुसूनोः M.T.—३ विशाखदेवस्य H (MN).

\*Omit यथा.

वहति जलमिर्यं पिनष्टि गन्धानियमियमुद्ग्रथते स्रजो विचित्राः ।  
मुसलमिदमिर्यं च पातकाले मुहुरनुयाति कलेन हुंकृतेन ॥ ४ ॥

भवतु । कुटुम्बिनीमाहूय पृच्छामि । नेपथ्याभिमुखमवलोक्य ।

गुणवत्युपायनिलये स्थितिहेतो<sup>१</sup> साधिके त्रिवर्गस्य ।  
मद्भवन्नीतिविद्ये<sup>२</sup> कार्यादार्ये<sup>३</sup> द्रुतमुपेहि ॥ ५ ॥

नटी । प्रविश्य । अज्ज इआह्वि । अण्णाणिओएण मं अणुगेहणु  
अज्जे ॥ आर्य इयमस्मि । आशानियोगेन मामनुगृह्णात्वार्थः ।

३ सूत्रधारः । आर्ये तिष्ठतु तावदाज्ञानियोगः । कथय किमद्य भगवतां  
ब्राह्मणानामुपनिमन्त्रणेन कुटुम्बकमनुगृहीतमभिमता वा भवनमतिथयः  
प्राप्ता यत एष पाकविशेषारम्भः ।

६ नटी । अज्ज उवणिमन्तिदा मए भवन्तो बह्मणा ॥ आय उपनिमन्त्रिता  
मया भगवन्तो ब्राह्मणाः ।

सूत्रधारः । अथ कस्मिन् निमित्ते ।

९ नटी । उवरज्जदि किल चन्दो त्ति ॥ उपरज्यते किल चन्द्र इति ।

सूत्रधारः । क एवमाह ।

नटी । एवं खु णअरवासी जणो मन्तेदि ॥ एवं खलु नगरवासी जनो

१२ मन्त्रयते ।

सूत्रधारः । आर्ये कृतश्रमोऽस्मि चर्तुःषष्ट्यङ्गे ज्योतिःशाखे । तत्  
प्रवर्त्यतां भगवतो ब्राह्मणानुद्दिश्य पाकविशेषः । चन्द्रोपरागं प्रति

१५ तु त्वं \*केनापि विप्रलब्धासि । पश्य ।

कूरग्रहः<sup>४</sup> स्वकेतुश्चन्द्रं संपूर्णमण्डलमिदानीम् ।  
अभिभवितुमिच्छति बलाद्

१८ नेपथ्ये । आः क एष मयि स्थिते चन्द्रमभिभवितुमिच्छति ।

सूत्रधारः । रक्षत्येनं तु बुधयोगः ॥ ६ ॥

नटी । अज्ज को उण एसो धरणीगोअरो भविअ चन्दं गहा  
हिहवादो रक्खितुं इच्छदि ॥ आर्य कः पुनरेष धरणीगोचरो भूत्वा चन्द्रं

३ ग्रहाभिमवाद्रक्षितुमिच्छति ।

१<sup>०</sup>हेतोः T. — २कार्याचार्ये T.H. — ३भअवं चन्दो M.T.H. — ४चतुःषष्ट्यङ्गे

Omitted H (MN). — ५ चन्द्रमसंपूर्ण<sup>५</sup> M. चन्द्रमसं पूर्ण<sup>५</sup> T.

\*Omit केनापि.

सूत्रधारः । यत्सत्यं मया नोपलक्षितः । भवतु । भूयोऽभिगुक्तः स्वर-  
व्यक्तिमुपलप्स्ये । क्रूरग्रह इत्यादि पुनः पठति ।

६ पुनर्नेपथ्ये । आः क एष मयि स्थिते चन्द्रगुप्तमभिभवितुमिच्छति ।

सूत्रधारः । आम् ज्ञातम् ।

कौटिल्यः

९

नटी भयं नाटयति ।

सूत्रधारः

कुटिलमतिः स एष येन

क्रोधाद्ग्नौ प्रसभमदाहि नन्दवंशः ।

चन्द्रस्य ग्रहणमिति श्रुतेः सनाम्नो

मौर्येन्दोर्द्विषदाभियोग इत्युपैति ॥ ७ ॥

तदावां गच्छावः

निष्कान्तौ ।

### प्रस्तावना

ततः प्रविशति शिखां परामुशन् सकोपश्चाणक्यः ।

चाणक्यः । आः क एष मयि स्थिते चन्द्रगुप्तमभिभवितुमिच्छति

नन्दकुलकालभुजगीं कोपामलबहुललोलधूमलताम् ।

अद्यापि बध्यमानां वध्यः को नेच्छति शिखां मे ॥ ८ ॥

अपि च

उल्लङ्घयन् मम समुज्ज्वलतः प्रतापं

कोपस्य नन्दकुलकाननधूमकेतोः ।

सद्यः परात्मपरिमाणविवेकमूढः

कः शालभेन विधिना लभतां विनाशम् ॥ ९ ॥

शार्ङ्गरव शार्ङ्गरव ।

शिष्यः । प्रविश्य । उपाध्याय आज्ञापय ।

३ चाणक्यः । वत्स उपवेष्टुमिच्छामि ।

शिष्यः । उपाध्याय नन्वियं संनिहितवेत्रासना द्वारप्रकोष्ठशाला ।

तदिहोपवेष्टुमर्हत्युपाध्यायः ।

६चाणक्यः । वत्स कार्याभियोग एवाम्मानाकुल्यति न पुनरुपाध्याय-  
सहभूः शिष्यजने दुःशीलता । शिष्ये निष्कान्त उपविश्यात्मगतम् । कथं  
प्रकाशतां गतोऽयमर्थः पौत्रेषु यथा किल नन्दकुलविनाशजनितरोषो  
९राक्षसः पितृवधामर्षितेन सकलनन्दराज्यपरिपणनप्रोत्साहितेन पर्वतक-  
पुत्रेण मलयकेतुना मह संधाय तदुपबृंहितेन महता म्लेच्छराजबलेन  
वृषलमभियोक्तुं द्यत इति । विचिन्त्य । अथवा येन मया सर्वलोक-  
१२प्रकाशं नन्दवंशवधं प्रतिज्ञाय निस्तीर्णा द्रुस्तरा प्रतिज्ञासरित् सोऽह-  
मिदानीं प्रहाशीभवन्तमप्येनं समर्थः शमयितुम्—कुतः—यस्य म

श्यामीकृत्याननेन्दुरियुद्यतिदिशां संततैः शोकधूमैः ॥

कामं मन्त्रिद्रुमेभ्यो नयपघनहृतं मोहभस्म प्रकीर्य ।

दग्ध्वा संभ्रान्तपौरद्विजगणरहितान् नन्दवंशप्ररोहान्

दाह्याभावात्न खेदाज्ज्वलन इव वने शाम्यति क्रोधवह्निः ॥१०॥

अपि च

शोचन्तोऽघनतैर्नराधिपभयाद् धिक्शब्दगर्भंमुखं-

र्मासन्नासनतोऽवकृष्टमवशं ये दृष्टवन्तः पुरा ।

ते पश्यन्ति तथैव संप्रति जना नन्दं मया सान्त्वयं

सिंहेनेष गजेन्द्रमद्रिशिखरान् सिंहासनात् पातितम् ॥ ११ ॥

सोऽहमिदानीमवसितप्रतिज्ञाभरोऽपि वृषलापेक्षया शूख धारयामि ।  
मया हि

समुत्खाता नन्दा नव हृदयशल्या इव भुवः

कृता मौर्ये लक्ष्मीः सरसि नलिनीव स्थिरपदा ।

द्वयोः सारं तुल्यं द्वितयमभियुक्तेन मनसा

फलं कोपप्रीन्योर्द्विषति च विभक्तं सुहादे च ॥ १२ ॥

अथवा अगृहीति राक्षसे किमुत्खातं नन्दवंशस्य किं वा स्थैर्य-  
मापादितं चन्द्रगुप्तलक्ष्म्याः । विचिन्त्य । अहो राक्षसस्य नन्दवंशे निर-  
३तिशयो मक्तिगुणः । स खलु कस्मिंश्चिदपि जीवति नन्दान्वावाये  
वृषलस्य साचिद्व्यं ग्राहयितुं न शक्यते नन्दवंशोद्यमं प्रति निरुद्योगो

१ तदुपगृहीतेन M.T.H., तदुपबृंहितेन (M.)—२ 'रोगाः T. H., रागाः M.—  
३ न शक्यते । (अतः) तदभियोगं प्रति निरुद्योगिरमाभिरवथातुमद्युक्तमित्यनयेव  
M.H., न शक्यते । तदभियोगं प्रति निरुद्योगः शक्योऽवस्थापयितुमस्माभिः । अनयाT.

वस्थापायितुम् । अस्माभिरनया बुद्ध्या तपोवनगतोऽपि घातितस्तपस्वी  
 ६ नन्दवंशीयः सर्वार्थसिद्धिः । यावदसौ मलयकेतुमङ्गीकृत्यास्मदुच्छेदाय  
 विपुलतरं प्रयत्नमुपदर्शयत्येव । प्रत्यक्षवदाकाशे लक्ष्यं बद्ध्वा । साधु  
 अमात्यराक्षस साधु ।

ऐश्वर्यादनपेतमीश्वरमयं लोकोऽर्थतः सेवते  
 तं गच्छन्त्यनु ये विपत्तिषु पुनस्ते तत्प्रतिष्ठाशया ।

भर्तुर्ये प्रलयेऽपि पूर्वसुकृतासङ्गेन निःसङ्गया

भक्तया कार्यधुरां वहन्ति कृतिनस्ते दुर्लभास्त्वादृशाः ॥ १३ ॥

अत एवास्माकं त्वत्संग्रहणे यत्नः । कथमसौ वृषलस्य साचिव्यग्रह-  
 ७ णेन सानुग्रहः स्यादिति । कुतः ।

अग्रहणे च कातरेण च गुणः स्याद्भक्तियुक्तेन कः

प्रज्ञाविक्रमशालिनोऽपि हि भवेत् किं भक्तिहीनात्फलम् ।

प्रज्ञाविक्रमभक्तयः समुदिता येषां गुणा भूतये

ते भृत्या नृपतेः कलत्रमितरे संपत्सु चापत्सु च ॥ १४ ॥

तन्मयास्मिन् वस्तुनि न शयानेन स्थीयते । यथाशक्ति क्रियते तत्सं-  
 ८ ग्रहणे प्रयत्नः । कथमिव । अत्र तावद् वृषलपर्वतकयोरन्यतरविनाशेन  
 ३ चाणक्यस्यापकृतं भवतीति विषकन्यकया राक्षसेनास्माकमत्यन्तोपकारि  
 मित्रं घातितस्तपस्वी पर्वतेश्वर इति संचारितो जनापवादः । लोक-  
 प्रत्ययार्थमस्यैवार्थस्योभिव्यक्तये पिता ते चाणक्येन घातित इति  
 ६ रहसि त्रासयित्वा भागुरायणेनापवाहितः पर्वतकपुत्रो मलयकेतुः ।  
 शक्यः खल्वेष राक्षसमतिपरिगृहीतोऽप्युत्तिष्ठमानः प्रज्ञया निवारयितुं  
 न पुनरस्य निग्रहात् पर्वतकवधोत्पन्नमयशः प्रकाशीभवत् प्रमाण्डुमिति ।  
 ९ प्रयुक्ताश्च स्वपक्षपरपक्षयोरनुरक्तापरक्तजनजिज्ञासया बहुविधदेशवेष-  
 भाषाचारवेदिनो नानान्यञ्जनाः प्रणिधयः । अन्विष्यते च कुमुम-  
 पुरवासिनां नन्दामात्यसुहृदां निपुणं प्रचारगतम् । तत्तत् कारण-  
 १२ मुत्पाद्य \*कृतकृत्यतामापादिताश्चन्द्रगुप्तसहोत्थायिनो भद्रभटप्रभृतयः  
 प्रधानपुरुषाः । शत्रुप्रयुक्तानां तीक्ष्णरसदादीनां प्रतिविधानं प्रत्य-  
 प्रमादिनः परीक्षितभक्तयश्च क्षितिपतिप्रत्यासनाः कृतास्तत्राप्तपुरुषाः ।  
 १५ अस्ति चास्माकं सहाध्यायि मित्रमिन्दुशर्मा नाम ब्रह्मण औशनस्र्यां

१ अनभिव्यक्तये (M).

Read कृतकृत्यत्वाम्.

दण्डनीत्यां चतुःषष्ट्यङ्गे ज्योतिःशास्त्रे च परं प्रावीण्यमुपगतः । स  
 च मया क्षपणकलिङ्गधारी नन्दवंशवधप्रतिज्ञानन्तरमेव कुसुमपुरम-  
 १८भिनीय सर्वनन्दामात्यैः सह सख्यं ग्राहितः । विशेषतश्च तस्मिन्  
 राक्षसः समुत्पन्नविश्रम्भः । तेनेदानीं महत् प्रयोजनमनुष्ठेयं भविष्यति ।  
 तदेवमस्मत्तो न किञ्चित् परिहीयते । वृषल एव केवलं प्रधानप्रकृति-  
 २१रस्मास्वारोपिततन्त्रभारः सततमुदास्ते । अथ वा यत्स्वयमभियोग-  
 दुःखैरसाधारणैरपाकृतं तदेव राज्यं सुखयति । कुतः ।

स्वयमाहृत्य भुञ्जाना बलिनोऽपि स्वभावतः ।

गजेन्द्राश्च नरेन्द्राश्च प्रायः सीदन्ति दुःखिताः ॥ १५ ॥

ततः प्रविशति यमपटेन चरः ।

पणमह जमस्स चलणे किं कञ्जं देवपाहिं अण्णोहिं ।

एसो खु अण्णभत्ताणं हरदि जीअं \*धडफडन्तं ॥ १६ ॥

प्रणमत यमस्य चरणौ किं कार्यं देवकैरन्यैः ।

एष खलुन्यभक्तानां हरति जीवं परिस्फुरन्तम् ॥

अवि अ ॥ अपि च

पुरिस्सस्स जीविद्व्वं विसमादो होदि भत्तिगहिआदो ।

मारोदि सब्वलोअं जो तेण जमेण जीआमो ॥ १७ ॥

पुरुषस्य जीवितव्यं विषमाद् भवति भक्तिगृहीतात् ।

मारयति सर्वलोकं यस्तेन यमेन जीवामः ॥

जाव एदं गेहं पविसिअ जमपडं दंसअन्तो गीआइं गाआमि । इति

परिक्रामति ॥ यावदेतद् गेहं प्रविश्य यमपट दर्शयन् गतानि गायामि ।

३शिष्यः । विलोक्य । भद्रं न प्रवेष्टव्यम् ।

चरः । हंहो बह्ण कस्स एदं गेह ॥ हहो ब्राह्मण कस्यतद् गेहम् ।

शिष्यः । अस्माकमुपाध्यायस्य सुगृहीतान्मन् आर्यन्नाणक्यस्य ।

६चरः । विहस्य । हंहो बह्ण अत्तणो केरअस्स य्येव मह धम्ममाटुणो

घरं होदि । ता देहि मे पवेसं । जाव तुह उवज्झाअस्स धम्मं उवदिसामि ॥

हंहो ब्राह्मण आत्मीयस्यैव मम धर्मभ्रातुर्गृहं भवति । तस्माद्देहि मे प्रवेशम् ।

९यावत्ते उपाध्यायाय धर्ममुपदिशामि ।

१ °प्रकृतिषु T.H.

\* Read तडफडन्तं.

**शिष्यः** । सक्रोधं । किं भवानस्माकमुपाध्यायाद् धर्मवित्तरः ।

**चरः** । हंहो ब्रह्मण मा एव्वं भणाहि । ण सव्वो सव्वं जाणादि । तां  
१२किंवि दे उवज्झाओ जाणादि किंवि अह्वारिसा ज्ञाणन्दि ॥ हंहो  
ब्राह्मण मा एव भण । न हि सर्वः सर्वं जानाति । तत् किमपि त उपाध्यायो  
जानाति किमप्यस्मादृशा जानन्ति ।

१५**शिष्यः** । सर्वज्ञतामुपाध्यायस्य चोरयितुमिच्छसि ।

**चरः** । हंहो ब्रह्मण जइ तुह उवज्झाओ सव्व जाणादि ता जाणादु  
दाव \*कस्स चन्दो अणभिप्पेदो त्ति ॥ हंहो ब्राह्मण यदि तवोपाध्यायः  
१८सर्वं जानाति तदा जानातु तावत् कस्य चन्द्रोऽनभिप्रेत इति ।

**शिष्यः** । किमनेन ज्ञातेन भवति ।

**चरः** । हंहो ब्रह्मण तुह उवज्झाओ जाणिस्सदि जं इमिणा जाणि-  
२१देण होदि । तुमं दाव एत्तिअं जाणासि कमलाणं चन्दो अणभिप्पेदो  
त्ति । णं पेक्ख । हंहो ब्राह्मण तवोपाध्यायो ज्ञास्यति यदनेन ज्ञातेन भवति ।  
त्वं तावदेतावज्जानासि कमलानां चन्द्रोऽनभिप्रेत इति । ननु प्रेक्षस्व ।

**कमलाण मणहराणं रूपाहिनतो विसंवददि सीलं ।**

**संपुण्णमण्डलस्मि वि चन्दे जाइं विरुद्धाइं ॥ १८ ॥**

कमलानां मनोहराणा रूपाद्विसंवदति शीलम् ।

संपूर्णमण्डलेऽपि चन्द्रे यानि विरुद्धानि ॥

**चाणक्यः** । आकर्ष्यात्मगतम् । अये चन्द्रगुप्तादपरक्तान् पुरुषान् जाना-  
मीत्युपक्षिप्तमनेन ।

३**शिष्यः** । किमिदम् । असंबद्धमभिधीयते ।

**चरः** । सुसंबद्धं य्येव एदं भवे जदि सुण्णितुं जाणन्तं लहे ॥ सुसंबद्ध-  
मेवैतद् भवेद्यादि श्रोतुं जानन्तं लभे ।

४**चाणक्यः** । भद्रं प्रविश । लप्स्यसे श्रीतारम् ।

**चरः** । एसो पविसामि । प्रविश्योपसृत्य च । जेटु अज्जो ॥ एष  
प्रविशामि । ... । जयत्वार्यः ।

९**चाणक्यः** । विलोक्यात्मगतम् । कथमयं प्रकृतिचित्तपरिज्ञाने नियुक्तो  
निपुणकः । प्रकाशम् । भद्रं स्वागतम् । उपविश ।

१ सुण्णन्तं जाणन्तं अ. M.—२ श्रोतारं ज्ञातारं च M. P. H.

\* Read कास.



चरः । जं अज्जो आणेवेदि । भूमावुपविशति ॥ यदार्य आजापयति ।

१२चाणक्यः । वर्णयेदानीं स्वनियोगवृत्तान्तम् । अपि वृषलमनुःक्ताः प्रकृतयः ।

चरः । अह इं । अज्जेण खु तेसु तेसु विराअवारणेसु परिहरिदेसु १५मुगर्हीदणामहेए देवे चन्दउत्ते दिढं अणुरत्ताओ पकिदिओ । किंदु उण अत्थि एत्थ णअरे अमच्चरक्खसेण सह पढमं समुप्पण्णसिणेहबहु-  
माणा तिणिण पुरिसा देवस्स चन्दसिरिणो सिरिं ण सहन्दि ॥ अथ

१८किम् । आर्येण खलु तेपु तेपु विरागकारणेपु परिहत्तेपु मुगर्हीतनामधेये देवे चन्द्रगुप्ते दृढमनुरक्ताः प्रकृतयः । कितु पुनरस्स्यत्र नगरेऽमात्यराक्षसेन सह प्रथमं समुत्पन्नल्लेहबहुमानास्त्रयः पुरुषाः देवस्य श्रीचन्द्रस्य श्रियं न सहन्ते ।

२१चाणक्यः । सक्रोधमात्मगतम् । ननु वक्तव्यं स्वजीवितं न सहन्त इति । प्रकाशम् । अपि ज्ञायन्ते नामधेयतः ।

चरः । कहं अमुणिदणामहेआ अज्जस्स णिवेदीअन्ति ॥ कथ-  
२४मज्ञातनामधेया आर्याय निवेद्यन्ते ।

चाणक्यः । तेन हि श्रोतुमिच्छामि ।

चरः । सुणातु अज्जो । पढमो दाव रिउपख्वे बद्धपक्खवाटो खव-  
२७णओ— ॥ शृणोत्वार्यः । प्रथमं तावद्रिपुपक्षे बद्धपक्षपातः क्षपणकः—

चाणक्यः । आत्मगतम् । अस्मद्रिपुपक्षे बद्धपक्षपातः क्षपणकः ।

चरः । जीवसिद्धी णाम जेण सा अमच्चरक्खसपउत्ता विसक्कणा  
३०देवे पव्वदीसरे समावेसिदा ॥ जीवसिद्धिर्नाम देन सा अमात्यराक्षसप्रयुक्ता  
विषकन्या देवे पर्वतेश्वरे समावेशिता ।

चाणक्यः । स्वगतम् । जीवसिद्धिः । एष तावदस्मत्प्रणिधिः ।  
३३प्रकाशम् । अथापरः कः ।

चरः । अवरो खु अमच्चरक्खसस्स पिअवअस्सो काअत्थो सअडदासो  
णाम ॥ अपरः खल्वमात्यराक्षसस्य प्रियवयस्यः कायस्थः शकटदासो नाम ।

३६चाणक्यः । आत्मगतम् । कायस्थ इति लब्धी मात्रा । तथापि न युक्तं प्राकृतमपि रिपुमवज्ञातुमिति । तस्मिन् मया मुह्यच्छद्मा सिद्धार्थको विनिक्षितः । प्रकाशम् । भद्र तृतीयं श्रोतुमिच्छामि ।

३९ चरः । तिदीओ अमच्चरक्खरस्स दुदीअं हिअअं पुंफचत्तराणिवासो  
मणिआरसेट्टी चन्दणदासो णाम \*जस्स गेहे वलत्तं णासीकदुअ  
अमच्चरक्खसो णअरादो अवक्कन्तो ॥ वृतीयोऽमात्यराक्षसस्य द्वितीय हृदयं  
४२ पुष्पचत्वरनिवासी मणिकारश्रेष्ठी चन्दनदासो नाम यस्य गेहे कलत्र न्यासी-  
कृत्यामात्यराक्षसो नगरादपक्रान्तः ।

चाणक्यः । आत्मगतम् । नूनं सुहृत्तमोऽसौ । न ह्यनात्मसदृशे राक्षसः  
४५ कलत्रं न्यासीकरोति । प्रकाशम् । भद्र राक्षसेन चन्दनदासे कलत्र  
न्यासीकृतमिति कथमवगम्यते ।

चरः । इअ अङ्गुलिमुद्रा उज्ज अवगमइस्सादं । इति मुद्रामर्षयति ॥  
४८ इयमङ्गुलिमुद्रा आर्यमवगमयिष्यति ।

चाणक्यः । मुद्रामवलोक्य सहर्षमात्मगतम् । ननु वक्तव्यं राक्षस एवास्मदङ्गु-  
लिप्रणयी संवृत इति । प्रकाशम् । भद्र अङ्गुलिमुद्रागमं विस्तरेण श्रोतु-  
५१ मिच्छामि ।

चरः । सुणादु अज्जो । अज्ज दाव अहं अज्जेण पउरजणचरिदअण्णे-  
सणे णिउत्तो परचरप्पवेसे परस्स असङ्काणिज्जेण इमिणा जमपडेण  
५४ हिण्डन्तो मणिआरसेट्टिणो चन्दणदासस्स गेहं पविट्ठोस्सि । तहिं जमपडं  
पसारिअ पउत्तोस्सि गीदाइं गाइदुं ॥ शृणोत्वार्थः । अद्य तावदहमार्येण पौर-  
जनचरितान्वेषणे नियुक्तः परगृहप्रवेशे परस्याशङ्कनीयेनानेन यमपटेन हिण्डमानो  
५७ मणिकारश्रेष्ठिनश्चन्दनदासस्य गेहं प्रविष्टोऽस्मि । तत्र यमपट प्रसार्य प्रवृत्तोऽ-  
स्मि गीतानि गातुम् ।

चाणक्यः । ततः किम् ।

६० चरः । तदो एक्कादो अववरकादो पच्चवरिसदेसीओ अदिदंसणीअसरी-  
राक्खिदी कुमारओ बालत्तणसुलहकोदूहलोप्फुल्लणणो णिक्कमिदुं पउत्तो ।  
तदो हा णिग्गदो च्चि सङ्कापरिग्गहणिवेदंइत्तिओ तस्स य्येव अववरकस्स  
६३ अब्बन्तरे इत्थिआजणस्य उट्टिदो कलअलो । तदो ईसिदारदेसदाविदमुहीए  
एक्काए इत्थिआए सो कुमारओ णिक्कमन्तो य्येव णिब्बमच्छिअ अवलम्बिदो  
हत्थे कोमलाए बाहुलदाए । ताए कुमारसंरोधसंभमप्पचलिदङ्गुलिआदो

१ पुष्कर M.T.H., पुष्पचत्तर H.(M.N.).—२ गिहुदगरुओ H., णिच्चरगरुओ M.

\* Read जस्सि in place of जस्स गेहे.

६६करादो पुरिसङ्गुलिपरिणाहप्रमाणघडिआ इअं अङ्गुलिमुद्दिआ देहली-  
बन्धम्मि पडिआ ताए अणवबुद्धा मह चलणपासं समागच्छिअ \*पणा-  
मणिहुदा कुलवहु विअ णिच्चला संवुत्ता । मए वि अमच्चरक्खस्सस्स  
६९णामाङ्किदेत्ति अज्जस्स पादमूलं पाविदा । ता एसो इमाए आअमो ॥

तत एकस्मादपवरकात् पञ्चवर्षदेशीयोऽतिदर्शनीयशरीराकृतिः कुमारको  
बालत्वमुलभकुतूहलोत्फुल्लनयनो निष्कमितु प्रवृत्तः । ततो हा निर्गतो हा निर्गत  
७२इति शङ्खापरिग्रहनिवेदयिता तस्थैवापवरकस्याभ्यन्तरे स्त्रीजनस्योत्थितः कलकलः ।

तत ईषद्द्वारदेशदापितमुख्येकया स्त्रिया स कुमारको निष्कामन्नेव निर्भस्त्र्या-  
वलम्बितो हस्ते कोमलया बाहुलतया । तस्याः कुमारसरोधसंभ्रमप्रचलिताङ्गुलेः

७५करात् पुरुषाङ्गुलिपरिणाहप्रमाणघटितेयमङ्गुलिमुद्रिका देहलीबन्धे पतिता तया-  
नवबुद्धा मम चरणपार्श्वे समागत्य प्रणामनिभृता कुलवधूरिव निश्चला सवृत्ता ।  
मयाप्यमात्यराक्षसस्य नामाङ्कितेत्यार्यस्य पादमूल प्रापिता । तदेषोऽस्या आगमः ।

७८चाणक्यः । मद्र श्रुतम् । अपसर । नचिरादस्यानुरूपं फलमधि-  
गमिष्यासि ।

चरः । जं अज्जो आणवेदि । इति निष्कान्तः ॥ यदार्य आज्ञापयति ।

८१चाणक्यः । शार्ङ्गैरव ।

शिष्यः । प्रविश्य । उपाध्याय आज्ञापय ।

चाणक्यः । वत्स मसीभाजनं पत्रं चोपानय ।

८४शिष्यः । यदाज्ञापयत्युपाध्यायः । निष्कम्य । पुनः प्रविश्य । उपाध्याय  
इदं मसीभाजनं पत्रं च ।

चाणक्यः । गृहीत्वा स्वगतम् । किमत्र लिखामि । अनेन खलु देवेन

८७राक्षसो जेतव्यः ।

प्रतीहारी । प्रविश्य । नेदु अज्जो ॥ जयत्वार्थः ।

चाणक्यः । सहर्षमात्मगतम् । गृहीतो जयशब्दः । प्रकाशम् । शोणो-

९०त्तरे किमागमनप्रयोजनम् ।

प्रतीहारी । अज्ज देवो चन्दसिरी सीसे कमलमुउलाआरं अङ्गुलि  
णिवेसिअ अज्जं विण्णवेदि । इच्छामि अज्जेण उठ्ठमण्णदादो देवस्स

९३ पव्वदीसरस्स पारल्लोइअं काटुं तेण धारिदपुव्वाइं भूसणाइं भअवन्ताणं

ब्रह्मणाणं पडिवादेमि त्ति ॥ आर्यं देवः श्रीचन्द्रः शीर्षे कमलमुकुलाका-  
रमञ्जलि निवेश्यार्यं विज्ञापयति । इच्छाम्यार्येणाभ्यनुज्ञातो देवस्य पर्वतेश्वरस्य  
९६ पारलौकिकं कर्तुं तेन धारितपूर्वाणि भूषणानि भगवद्भयो ब्राह्मणेभ्यः प्रतिपाद-  
यामीति ।

**चाणक्यः** । सहर्षमात्मगतम् । साधु वृषल मम हृदयेन सह संमन्व्य  
९९ संदिष्टवानसि । प्रकाशम् । शोणोत्तरे उच्यतामस्मद्वचनाद्वृषलः । साधु  
वत्स अभिज्ञः खल्वसि लोकव्यवहाराणाम् । तदनुष्ठीयतामात्मनोऽ-  
भिप्रायः । किंतु पर्वतेश्वरेण धृतपूर्वाणि गुणवन्ति भूषणानि गुणवद्भ्यश्च  
१०२ एव प्रतिपादनीयानि । तदहं स्वयं परीक्षितगुणान् ब्राह्मणान् प्रेषयामीति ।  
प्रतीहारी । जं अज्जो आणवेदि । निष्कान्ता ॥ यदार्यं आज्ञापयति ।

**चाणक्यः** । शार्ङ्गरव । उच्यन्तामस्मद्वचनाद्विश्रावसुप्रभृतयस्त्रयो  
१०५ भ्रातरो वृषलाद् भूषणानि प्रतिगृह्य मवद्भिरहं द्रष्टव्य इति ।

**शिष्यः** । यदाज्ञापयत्युपाध्यायः । निष्कान्तः ।

**चाणक्यः** । उत्तरोऽयं लेखार्थः । पूर्वस्तु कथमस्तु । विचिन्त्य । आम् ।  
१०८ उपलब्धवानस्मि प्रणिधिभ्यो यथा तस्य म्लेच्छराजलोकरय मध्ये  
प्रधानतमाः पञ्च राजानः परया सुहृत्तया राक्षसमनुवर्तन्ते । ते यथा—

कौलताश्चत्रवर्मा मलयनरपतिः सिंहनादा नृसिंहः

काश्मीरः पुष्कराक्षः क्षतरिपुमहिमा सैन्धवः सिन्धुषेणः ।

मेघाख्यः पञ्चमोऽसौ पृथुतुरगबलः पारसीकाधिराजो

नामान्येषां लिखामि ध्रुवमहमधुना चित्रगुप्तः प्रमार्ष्टु ॥१९॥

विचिन्त्य । अथ वा न लिखामि । सर्वमनभिव्यक्तमेवास्ताम् । शार्ङ्गरव ।

**शिष्यः** । प्रविश्य । उपाध्याय । आज्ञापय ।

३ **चाणक्यः** । वत्स श्रोत्रियाक्षराणि प्रयत्नालिखितान्यस्फटानि भवन्ति ।  
तदुच्यतामस्मद्वचनात् सिद्धार्थकः । कर्णे कथयति । एभिरक्षरैः केनापि  
कस्यापि किमपि स्वयं वाच्यमिदत्तबाह्यनामानं लेखं शकटदासेन लेख-  
६ यित्वा मामुपतिष्ठस्व । न चारुयेयमस्मै चाणक्यो लेखयतीति ।

**शिष्यः** । यदाज्ञापयत्युपाध्यायः । निष्कान्तः ।

**चाणक्यः** । हन्त जितो मलयकेतुः ।

१ प्रविश्य लेखहस्तः । सिद्धार्थकः । जेतु अज्जो । अअं सो सअट्टासेण लिहिदो लेहो ॥ जयत्वार्यः । अय स शकटदासेन लिखितो लेखः ।

चाणक्यः । अहो दर्शनीयान्यक्षराणि । अनुवाच्य । भद्र अनया

१२ मुद्रया मुद्रयैनम् ।

सिद्धार्थकः । जं अज्जो आणवेदि । \*लेख मुद्रयित्वा । अज्ज अअं मुद्दिदो लेहो । किं अवरं अणुच्चिट्ठीअदु ॥ यदार्य आज्ञापयति । ...आर्य

१५ अयं मुद्रितो लेखः । किमपरमनुष्ठीयताम् ।

चाणक्यः । प्रथमं तावद्ध्यस्थानं गत्वा घातकाः । रोगं दक्षिणाक्षि संकोचसंज्ञां ग्राहयितव्याः । ततस्तेषु गृहीतसंज्ञेषु भयापदेशादितस्ततः

१८ प्रद्वृतेषु शकटदासो वध्यस्थानादपनीय राक्षसं प्रापयितव्यः । तस्मात् सुहृत्प्राणपरिरक्षणपरितुष्टात् पारितोषिकं परिगृह्य राक्षस एव कंचित् कालं सेवितव्यः । ततः प्रत्यासन्नेषु परेषु प्रयोजनमिदमनुष्ठेयम् । कर्णे । एवमिव ।

२१ सिद्धार्थकः । जं अज्जो आणवेदि ॥ यदार्य आज्ञापयति ।

चाणक्यः । शार्ङ्गरव ।

प्रविश्य । शिष्यः । उपाध्याय । आज्ञापय ।

२४ चाणक्यः । उच्यतामस्मद्वचनात् कालपाशिको दण्डपाशिको यथा वृषलः समाज्ञापयति । य एष क्षपणको जीवमिद्धिर्नाम राक्षसप्रयुक्तया विषकन्यया पर्वतेश्वरं घातितवान् स एनमेव दोषं प्रस्थाप्य सनिकारं नग-

२७ रात्रिर्वास्यतामिति ।

शिष्यः । यदाज्ञापयत्युपाध्यायः । इति परिक्रामति ।

१ After this all but H (M) insert चाणक्यः । भद्र कस्मिन्निदासजानानुष्ठेये कर्मणि त्वां व्यापारयितुमिच्छामि । सिद्धार्थकः । सहर्षम् । अज्ज अणुगिह्दिदोक्षि । आणवेदु अज्जो कि इमिणा दासजणेण अणुच्चिट्ठिदव्वं ॥ आर्य अनुगृह्णीतोऽस्मि । आज्ञापयत्वार्यः किमनेन दासजनेनानुष्ठितव्यम् । २ दण्डपाशिकश्च in all but H.(M)

\*Read तथा करोति in place of लेखं मुद्रयित्वा and restore सिद्धार्थकः । अज्ज अअं मुद्दिदो लेहो । किं अवरं अणुच्चिट्ठिअदु । and the next two speeches to their right place after शिष्यः, (line 32).

† Read सखेषं भयसंज्ञां ग्राहयितव्याः । ततस्तेषु भयाप

चाणक्यः । वत्स तिष्ठ । योऽयमपरः कायस्थः शकटदासो नाम राक्षस-  
३० प्रयुक्तो नित्यमस्मच्छरीरमभिद्रोग्धुं प्रयतते स चाप्येन दोषं प्ररूयाप्य  
शूलमारोप्यतां गृहजनश्चास्य बन्धनागारं प्रवेश्यतामिति ।

शिष्यः । यदाज्ञापयत्युपाध्यायः । निःक्रान्तः ।

३३ चाणक्यः । चिन्तां नाटयित्वात्मगतम् । अपि नाम दुरात्मा राक्षसो गृह्येत ।

सिद्धार्थकः । अज्ज गहीदो— ॥ आर्यं गृहीतः— ।

चाणक्यः । सहर्षमात्मगतम् । हन्त गृहीतो राक्षसः ।

३६ सिद्धार्थकः । अज्जसंदेसो । ता गमिस्सं कज्जमिच्छीए ॥ आर्यसदेशः ।  
तद्रमिष्यामि कार्यसिद्धये ।

चाणक्यः । सङ्गुलिमुद्रं लेखमर्पयित्वा । भद्रं गम्यताम् । अस्तु ते कार्य-  
३९ सिद्धिः ।

सिद्धार्थकः । तह । निःक्रान्तः ॥ तथा ।

शिष्यः । प्रविश्य । उपाध्याय कालपाशिको दण्डपाशिकं उपाध्यायं  
४२ विज्ञापयति । इदमनुष्ठीयते देवस्य चन्द्रगुप्तस्य शासनमिति ।

चाणक्यः । शोभनम् । वत्स । मणिकारश्रेष्ठिनं चन्दनदासमिदानीं  
द्रष्टुमिच्छामि ।

४५ शिष्यः । यदाज्ञापयत्युपाध्यायः । निःक्रम्य चन्दनदासेन सह प्रविश्य ।  
इत इतः श्रेष्ठिन् ।

चन्दनदासः । स्वगतम् ।

चाणक्यमि अकरुणे सहसा सद्वाविदस्स वट्टेदि ।

णिहोस्सस्स वि सङ्गा किं उण संजाददोसस्स ॥ २० ॥

चाणक्येनाकरणेन स/सा दृष्ट्वायितस्य वर्तते ।

निर्दोषस्यापि सङ्गा किं पुनः संजातदोषस्य ॥

१ प्रकाशम् । भद्रं कोऽयं गृहीतः । added after this M.T.H.—२ गिह्दिदो  
(माए) inserted before this M.T.H.—३ दण्डपाशिकश्च in all but H (M).—  
४ विज्ञापयतः in all but H (M).-

३ता भणिदा मए धणसेणप्पमुहा णिअणिवेससंठिदा तिण्णि सांवगा  
कदावि चाणक्कहदओ गेहं मे विचिण्णावेदि । ता अववाहेह भाट्टिणो  
अमच्चरक्खसस्स घरअणं । मह दाव जं होदि तं होदु त्ति ॥  
६तद् भणिता मया धनसेनप्रमुखा निजनिवेशसस्थितास्त्रयः श्रावकाः कदापि चाण-  
क्यइतको गेहं मे विचाययति । तस्मादपवाहयत भर्तुरमात्यराक्षसस्य गृहजनम् ।  
मम तावद्यद्भवति तद्भवत्विति ।

१शिष्यः । भोः श्रेष्ठिन् । इत इतः ।

चन्दनदासः । अज्ज अअं आअच्छामि । उभौ परिक्रामतः ॥ आर्य अय-  
मागच्छामि ।

१२शिष्यः । उपसृत्य । उपाध्याय अयं श्रेष्ठी चन्दनदासः ।

चन्दनदासः । जेटु अज्जो ॥ जयत्वार्यः ।

चाणक्यः । विलोक्य । श्रेष्ठिन् स्वागतम् । इदमासनम् । आस्यताम् ।

१५चन्दनदासः । प्रणम्य । \*किं ण जाणादि अज्जो जह अणुचिदो उव-  
आरो परिहवादो वि महन्तं दुःखं उप्पादेदि । ता इह य्येव उचिदाए  
भूमिए उवविसामि ॥ किं न जानात्यार्यो यथानुचित उपचारः परिभवादिपि

१८महद् दुःखमुत्पदयति । तस्मादिहैवोचितायां भूमावुपविशामि ।

चाणक्यः । भोः श्रेष्ठिन् मा मैवम् । उचितमेवेदस्मद्विधैर्भवतः । तदुप-  
विशतामासन एव ।

२१चन्दनदासः । स्वगतम् । उवक्खित्तं णेण दुट्ठेण किंवि । प्रकाशम् । जं  
अज्जो आणवेदि । उपविष्टः ॥ उपक्षिप्तमनेन दुष्टेन किमपि । ..यदार्य आशापयति ।

चाणक्यः । भोः श्रेष्ठिन् चन्दनदास अपि प्रचीयन्ते संव्यवहाराणां

२४लाभैः ।

चन्दनदासः । अहं इं । अजस्स प्पसाएण अखण्डिदा वाणिज्जा ॥  
अथ किम् । आर्यस्य प्रसादेनाखण्डिता वणिज्या ।

२७चाणक्यः । न खलु चन्द्रगुप्तदोषा अतिक्रान्तपार्थिवगुणान् स्मार-  
यन्ति प्रकृतीः ।

१ वाणिजि आ M. घरअणसेवआ H. २ वृद्धिलाभाः T. ३ स्वगतम् । अच्चा-  
दरो सङ्कणीओ । प्रकाशम् । inserted before this T.

\* Read णं in place of किं ण.

**चन्दनदासः।** कर्णौ पिधाय । सन्तं पावं । \*सारअणिसारसमुग्गेण वि-  
३०अ पुण्णिमाचन्देण देवेण चन्दसिरिणा अहिअं णन्दन्ति पकिदीओ ॥  
शान्तं पापम् । शारदनिशासमुद्रतेनेव पूर्णमाचन्द्रेण श्रीचन्द्रेणाधिकं नन्दन्ति  
प्रकृतयः ।

३३**चाणक्यः।** भोः श्रेष्ठिन् यद्येवं प्रीताभ्यः प्रकृतिभ्यः प्रतिप्रियमि-  
च्छन्ति राजानः ।

**चन्दनदासः।** आणवेदु अज्जो किं केत्तिअं इमादो जणादो इच्छी-  
३६अदि त्ति ॥ आशापयत्वार्यः किं कियदस्माज्जनादिध्यत इति ।

**चाणक्यः।** भोः श्रेष्ठिन् चन्द्रगुप्तराज्यामिदं न नन्दराज्यम् । नन्दस्यार्थ-  
रुचेरर्थसम्बन्धः प्रीतिमुत्पादयति । चन्द्रगुप्तस्य तु भवतामपरिकलेश एव ।

३९**चन्दनदासः।** सहर्षम् । अज्ज अणुगिहीदोस्सि ॥ आर्य अनुगृहीतोऽस्मि ।

**चाणक्यः।** स चापरिकलेशः कथं भवतीति प्रष्टव्या वयम् ।

**चन्दनदासः।** आणवेदु अज्जो ॥ आशापयत्वार्यः ।

४२**चाणक्यः।** संक्षेपतो राजन्यविरुद्धाभिः प्रवृत्तिभिः ।

**चन्दनदासः।** अज्ज को उण अधण्णो रण्णा विरुद्धो त्ति अज्जेण  
अवगच्छीअदि ॥ आर्य कः पुनरघन्यो राज्ञा विरुद्ध इत्यर्थेणावगम्यते ।

४५**चाणक्यः।** भवानेव तावत् प्रथमः ।

**चन्दनदासः।** कर्णौ पिधाय । सन्तं पावं । कीदिसो उण तिणाणं अग्गि-  
णा सह विरोहो ॥ शान्तं पापम् । कीदृशः पुनस्तृणानामग्निना सह विरोधः ।

४८**चाणक्यः।** ईदृशो विगोघो यत्त्वं राजापथ्यकारिणो राक्षसस्य गृहजनं  
गृहेऽभिरक्षसि ।

**चन्दनदासः।** अज्ज अलिअं एदं केणवि अणज्जेण अज्जस्स णिवेदिदं ॥

५१ आर्य अलीकमेतत् केनाप्यनार्येणार्याय निवेदितम् ।

१ आविर्भवति M.F.H., भवति H. (M).

\* Restore the passage to its original metrical form as under-

णं सरअपुण्णमासी समुग्गएण विअ पुण्णचन्देण ।

देवेण चन्दसिरिणा अहिअं णन्दन्ति पकिदीओ ॥

ननु शरत्पूर्णिमासीसमुद्रतेनेव पूर्णचन्द्रेण ।

देवेन चन्द्रश्रियाधिकं नन्दन्ति प्रकृतयः ॥

† Read केत्तिअं अत्यजादं in place of किं केत्तिअं.



चाणक्यः । भोः श्रेष्ठिन अलमाशङ्कया । भीताः पूर्वराजपुरुषाः पौराणा-  
मनिच्छतामपि गृहे गृहजनं निक्षिप्य देशान्तरं व्रजन्ति । तत्प्रच्छा-  
५४दनमात्रं दोषमुत्पादयति ।

चन्दनदासः । एवं इदं । तस्मिन् संभमे आसि अह्य घरे अमच्चरक्खसस्स  
घरअणो ॥ एवमिदम् । तस्मिन् सभ्रम आसीदस्माकं गृहेऽमात्यराक्षसस्य  
५७गृहजनः ।

चाणक्यः । पूर्वमन्वीकमिदानीभासीदिति परस्परविरोधिनी वचने ।

चन्दनदासः । अज्ज एत्तिअं अत्थि मे वाआच्छलं ॥ आर्य एतावदस्ति  
६०मे वाक्खलम् ।

चाणक्यः । भोः श्रेष्ठिन् चन्द्रगुप्ते राजन्यपरिग्रहश्छलानाम् । तत्स-  
मर्षय राक्षसस्य गृहजनम् । अच्छलं भवतु भवतः ।

६३चन्दनदासः । अज्ज णं विण्णवेमि तस्मिन् संभमे आसि अह्य घरे अम-  
च्चरक्खसस्स घरअणो त्ति ॥ आर्य ननु विजापयामि तस्मिन् सभ्रम आसी-  
दस्माकं गृहेऽमात्यराक्षसस्य गृहजन इति ।

६६चाणक्यः । अथेदानीं कं गतः ।

चन्दनदासः । ण जाणामि ॥ न ज्ञनामि ।

चाणक्यः । स्मितं कृत्वा । कथं म ज्ञायते नाम । भोः श्रेष्ठिन् शिरसि  
६९भयं दूरे च तत्प्रतीकारः । अन्यच्च नन्दमिव विष्णुगुप्तः ( इत्यघोके  
लज्जां नाटयित्वा ) चन्द्रगुप्तममात्यराक्षसः समुच्छेत्स्यतीति मैव मंस्थाः ।  
पश्य ।

विक्रान्तैर्नयशालिभिः सुसाचिवैः श्रीर्वक्रनासादिभि-  
नेन्दे जीवति सान्वयं न गमिता स्थैर्यं चलन्ती मुहुः ।

तामेकत्वमुपागतां द्युतिमिव प्रह्लादयन्ती जगत्

कञ्चन्द्रादिव चन्द्रगुप्तनृपतेः कर्तुं व्यवस्येत पृथक् ॥ २१ ॥

अपि च

आस्वादितद्विरदशेणितशोणशोभां

संध्यारुणामिव कलां शशलाञ्छनस्य ।

जृम्भाविदारितमुखस्य मुखात् स्फुरन्ती

का हर्तुमिच्छति हरेः परिभूय दंष्ट्राम् ॥ २३

१ एत्यन्तरे H. अत्यन्तरे D.(S) २ Before this M.T.H. insert चन्द० ।  
स्वनसम् । उपरि घणा.....समाविष्टो ॥ which is omitted in H (M.K.P.&C).

चन्दनदासः । स्वगतम् । फलेण संवादिदं सोहृदि दे विकथितम् ॥  
फलेन संवादित शोभते ते विकथितम् ।

३ नेपथ्य उत्सारणा क्रियते ।

चाणक्यः । शार्ङ्गरव ज्ञायतां किमेतत् ।

शिष्यः । यदाज्ञापयत्युपाध्यायः । निष्कम्य पुनः प्रविश्य । उपाध्याय  
एष देवस्य चन्द्रगुप्तस्याज्ञया राजापथ्यकारी क्षपणको जीवसिद्धिः स-  
निकारं नगरान्निर्वास्यते ।

चाणक्यः । अहह क्षपणकः । अथ वानुभवतु राजापथ्यकारित्वस्य  
फलम् । भोः श्रेष्ठिन् एवमपथ्यकारिषु तीक्ष्णदण्डो राजा । तत् क्रियतां  
पथ्यं सुहृद्वचः । समर्प्यतां राक्षसस्य गृहजनः । अनुभूयतां चिरं विचित्रो  
राजप्रसादः ।

१२ चन्दनदासः । अज्ज णत्थि मे गेहे अमच्चघरअणो ॥ आर्य नास्ति मे  
गेहेऽमात्यगृहजनः ।

नेपथ्ये पुनरुत्सारणा क्रियते ।

१५ चाणक्यः । शार्ङ्गरव ज्ञायतां पुनः किमेतत् ।

शिष्यः । यदाज्ञापयत्युपाध्यायः । निष्कम्य पुनः प्रविश्य । उपाध्याय  
अयमपि राजापथ्यकारी कायस्थः शकटदासः शूलमारोपयितुं नीयते ।

१८ चाणक्यः । स्वकर्मफलभागभवतु । भोः श्रेष्ठिन् एवमपथ्यकारिषु तीक्ष्ण-  
दण्डो राजा न मर्षयिष्यति राक्षसकलत्रप्रच्छादनं भवतः । तद्रक्ष्यतां पर-  
कलत्रेणात्मनः कलत्रं जीवितं च ।

२१ चन्दनदासः । अज्ज किं मे भयं दावेसि । सन्तं वि गेहे अमच्च-  
रक्त्वसम्म घरअणं ण समप्पेमि किं उण असन्तं ॥ आर्यं किं मा भय  
दर्शयसि । सन्तमपि गेहेऽमात्यराक्षसस्य गृहजन न समर्पयामि किं पूनरसन्तम् ।

२५ चाणक्यः । एष ते निश्चयः ।

चन्दनदासः । बाढ । एसो मे णिच्छओ ॥ बाढम् । एष मे निश्चयः ।

२७ चाणक्यः । स्वगतम् । साधु चन्दनदान साधु ।

सुलभेष्वर्थजातेषु<sup>१</sup> परसंवेदने<sup>२</sup> जनः ।

क इदं दुष्करं कुर्यादिदानीं शिबिना विना ॥ २४ ॥

१ लाभेषु in all but H.(M.) २ परस्योद्वेजने H.(M.)

प्रकाशम् । \*श्रेष्ठिन् एष ते निश्चयः ।

चन्दनदासः । बाढं ॥ बाढम्

३ चाणक्यः । सक्त्रोधम् । दुरात्मन् दुष्टवणिक् अनुभूयतां तर्हि राज-  
कोपः ।

चन्दनदासः । सज्जोह्वि । अणुचिद्वृट् अज्जो अत्तणो अहिआरस्स

६ अणुरूअं ॥ सज्जोऽस्मि । अनुतिष्ठत्वार्य आत्मनोऽधिकारस्यानुरूपम् ।

चाणक्यः । शार्ङ्गरव उच्यतामस्मद्रचनात् कालपाशिको दण्डपाशिकः ।

शीघ्रमयं दुष्ट वणिक्— अथ वा तिष्ठतु । उच्यतां दुर्गपालो विजयपालः ।

गृहीतसारमेनं सपुत्रकलत्रं संयम्य तावद्रक्ष यावन्मया वृषलाय कथ्यते ।

स एवास्य प्राणहरं दण्डमाज्ञापयिष्यति ।

शिष्यः । यदाज्ञापयत्युपाध्यायः । श्रेष्ठिन् इत इतः ।

१२ चन्दनदासः । उत्थाय । अज्ज अअं आअच्छामि । स्वगतम् । दिट्ठिआ

मित्तकज्जेण मे विणासो ण पुरिसदोसेण ॥ आर्यं अयमागच्छामि.. दिष्टत्

मित्रकार्येण मे विनाशो न पुरुषदोषेण ।

परिक्रम्य शिष्येण सह निष्क्रान्तः ।

१५ चाणक्यः । सहर्षम् । हन्त लब्ध इदानीं राक्षसः । कुतः ।

त्यजत्यप्रियवत् प्राणान् यथा तस्यायमापदि ।

तथैवास्यापदि प्राणा ध्रुवं तस्यापि न प्रियाः ॥ २५ ॥

नेपथ्ये कलकलः ।

प्रविश्य शिष्यः । उपाध्याय एष खलु सिद्धार्थकः शकटदासं वध्यमानं

३ वध्यभूमेरादायापक्रान्तः ।

चाणक्यः । स्वगतम् । साधु सिद्धार्थकं कृत्वा कार्यारम्भः । प्रकाशं

सक्त्रोधम् । कथम् अपक्रान्तः । वत्स उच्यतां भागुरायणो यथा त्वरितमेनं

६ संभावय ।

निष्क्रम्य प्रविश्य च । शिष्यः । कष्टमपक्रान्तो भागुरायणोऽपि ।

१ दण्डपाशिकश्च in all but म(म) २ विजयपालश्च म.

\* Omit श्रेष्ठिन् एष ते निश्चयः ॥ चन्दनदासः । बाढं ॥ चाणक्यः । reading दुरात्मन् दुष्ट° in continuation of प्रकाशम् etc. going before.

चाणक्यः । स्वगतम् । व्रजतु कार्यसिद्धये । प्रकाशं सक्रोधम् । वत्स उच्य-  
१२न्तां भद्रभटपुरुदत्तडिङ्गरातबलगुप्तराजसेनरोहिताक्षविजयवर्माणः । शीघ्र-  
मनुसृत्यं गृह्येतां द्वावप्येताविति ।

शिष्यः । तथा । निष्क्रम्य पुनः प्रविश्य सविषादम् । हा धिक् सर्वमेव तन्त्र-  
१२माकुलीभूतम् । तेऽपि भद्रभटप्रभृतयः प्रथमत एवाप्रभातायां रजन्या-  
मपक्रान्ताः ।

चाणक्यः । स्वगतम् । सर्वेषां शिवाः सन्तु पन्थानः । प्रकाशम् । वत्स अलं  
१५विषादेन ।

ये याताः किमपि प्रधाय हृदये पूर्वं गता एष ते  
ये तिष्ठन्ति भवन्तु तेऽपि गमने कामं प्रकामोद्यताः ।

एका केवलमर्थसाधनविधौ सेनाशतेभ्योऽधिका

नन्दोन्मूलनदृष्टवीर्यमहिमा बुद्धिस्तु मा गान्मम ॥ २६ ॥

उत्थाय । एष दुरात्मनो भद्रभटप्रभृतीनाहरामि । प्रत्यक्षवदाकाशे लक्ष्यं  
बद्ध्वात्मगतम् । दुरात्मन् राक्षस केदानीं गमिष्यसि । एषोऽहमचिराद्  
३ भवन्तम्

स्वच्छन्दमेकचरमुज्ज्वलदानशक्ति-

मुत्सेकिनं बलमदेन विगाह्यमानम् ।

बुद्ध्या निगृह्य वृषलस्य कृते क्रियाया-

मारण्यकं गजमिध प्रवणीकरोमि ॥ २७ ॥

निष्क्रान्तौ ।

इति मुद्रालाभो नाम प्रथमोऽङ्कः ।

१ गृह्यता दुरात्मा भागुरायणः (इति) M.T.: गृह्यतां दुरात्मा शकटदास इति ।  
B. गृह्येतां द्वावप्येताविति H(K.C.L.). २ उषसि T.; अप्रभातायाम् M.H. ३ प्रकामोद्यता  
in all but H(N.). ४ उत्सेकिना in all but H(M.). ५ मदजलेन T.H(M.).  
६ विगाह्यमानम् B.T. विदह्यमानम् H. विगाह्यमानम् H(K.). ७ प्रवणी in all but  
T(M.R.).

राक्षसविचारो नाम  
द्वितीयोऽङ्कः ।

ततः प्रविश्यत्याहितुण्डिकः ।

आहितुण्डिकः ।

जाणन्ति तन्तज्जुत्तिं जहद्विदं मण्डलं अहिलिहन्ति ।

जे मन्तरक्खणपरा ते \*सप्पणराहिवे <sup>१</sup>उवअरन्ति ॥ १ ॥

आकाशे । अज्ज किं तुमं भणासि । को तुमं ति । अहं खु आहितु-  
ण्डिओ जिण्णविसो णाम । किं मणामि । अहं वि अहिणा ग्वेलिदुं  
६ इच्छामि ति । अहं कदरं उण अज्जो वित्ति उवजीवदि । किं  
भणासि । राअउलसेवओत्ति ति । णं खेलदि ज्जेव अज्जो अहिणा ।  
कहं विअ । †अमन्तोसहिकुसलो वालग्गाही मत्तो मअंगआरोहो  
६ जिदकासी राअउलसेवओ ति एदे तिण्णि विणासमणुहोन्ति ।  
कहं दिट्ठमत्तो अदिक्कन्तो । पुनराकाशे । अज्ज किं तुमं भणासि । किं  
एदेसु पेडअसमुग्गएसु ति । जीविआए संपादआ सप्पा । किं भणासि ।  
९ पेक्खिदुं इच्छामि ति । पसीददु अज्जो । अट्ठाणं खु एदं । ता जदि  
कोदुहलं एहि एदस्सि आवासे देसेमि । किं मणासि । एद खु अमच्च-  
रक्खसस्स गेहं । णत्थि अत्थारिसाणं इह पवेसो ति । तेण गच्छदु  
१२ अज्जो । जीविआए पसादेण अत्थि मे एत्थ पवेसो । कथं एमो वि  
आदिक्कन्तो । सग्गतम् । आश्चर्यम् । चाणक्यमत्तिपरिगृहीतं चन्द्रगुप्त-  
मवलोक्य विफलमिव राक्षसपयत्नमवगच्छामि । राक्षसमतिपरिगृहीतं  
१५ च मलयकेतुमवलोक्य चलितमिव राज्याच्चन्द्रगुप्तमवगच्छामि । कुतः ।

कौटिल्यधीरज्जुनिबद्धमूर्तिं मन्ये स्थिरां मौर्यनृपस्य लक्ष्मिम् ।

उपायहस्तैरपि राक्षसेन निकृष्यमाणामिव लक्ष्यामि ॥ २ ॥

तदेवमनयोर्बुद्धिशालिनोः सुसचिवयोर्विरोधे संशयितेव राजलक्ष्मीः ।

१ होन्ति H (M.). २ लद्धाहिआरो added before this in all but H (M.).  
३ अट्ठिणो added before this in all but H (M.). ४ नन्दकुललक्ष्मीः T.

\* Read णिवे । † Restore the passage to its original metrical form as under:—णोसहिकुसलो वालग्गाही मत्तो मतङ्गआरोहो । जिअकासी राउलसेवओ ति अ विणासमणुहोन्ति ॥

विरुद्धयोर्भृशमिव 'मन्त्रिमुख्ययो-  
महावने वनगजयोरिवान्तरे ।

अनिश्चयाद् गजवशयेव भीतया

गतागतैर्ध्रुवमिह खिद्यते श्रिया ॥ ३ ॥

तद्यावदमात्यराक्षसं पश्यामि । इति परिक्रम्य द्वारि स्थितः ॥

जानन्ति तन्त्रयुक्तिं यथास्थितं मण्डलमभिलिखन्ति ।

३ ये मन्त्ररक्षणपरास्ते सर्पनराधिपानुपचरन्ति ॥

...। आर्य किं त्व भणसि । कस्त्रामिति । अहं त्यत्वाहितुण्डिको जीर्णविषो  
नाम । किं भणसि । अहमप्यहिना खेलितुमिच्छामीति । अथ कतरा  
दुपुनरार्यो वृत्तिमुपजीवति । किं भणसि । राजकुलसेवकोऽस्मीति । ननु  
खेलत्येवार्योऽहिना । कथमिव । अमन्त्रौषधिकुशलं व्यालग्राही मत्तो मतङ्गजा-  
रोहो । जितकाशी राजकुलसेवक इत्येते त्रयो दिनाशमनुभवन्ति । कथम् ।  
९दिष्टमात्रोऽतिक्रान्त । ...आर्य किं त्व भणसि । किमेतेषुपेटकसमुद्रकेष्विति ।  
जीविकायाः संपादका सर्पाः । किं भणसि । प्रेक्षितुमिच्छामीति । प्रसीदत्वार्यः  
अस्थानं खल्वेतत् । तस्माद्यदि कुतूहलमेष्टे तस्मिन्नावसे दर्शयामि । किं भण-  
१२सि । एतत् खल्वमात्यराक्षसस्य गेहं । नास्त्यस्माद्दशानामिह प्रवेश इति । तेन  
गच्छत्वार्यः । जीविकायाः प्रसादेनास्तिमेऽत्र प्रवेशः । कथमेषोऽप्यतिक्रान्तः ।

ततः प्रविशत्यासनस्थः पुरुषेणानुगम्यमानः सन्दिन्तो राक्षसः ।

१५राक्षसः । सबाष्पम् । कष्टम् ।

वृष्णीनामिव नीतिचक्रमगुणव्यापारशान्तद्विषां  
नन्दानां विपुले कुलेऽकरुणया नीते नियत्या क्षयम् ।

चिन्तावेशसमाकुलेन मनसा रात्रिदिवं जाग्रतः

सर्वेयं मम चित्रकर्मरचना भित्तिं विना वर्तते ॥४॥

अथ वा

नेदं विस्मृतभक्तिना न विषयव्यासङ्गमृढात्मना  
प्राणप्रच्युतिभीरुणा न च मया नात्मप्रतिष्ठार्थिना ।

अन्यर्थं परदास्यमेत्य निपुणं नीतौ मनो दीयते

देवः स्वगंगतोऽपि शात्रुवधेनाराधितः स्यादिति ॥५॥

आकाशमवलोकयन् । भगवति कमलालये भृशमगुणज्ञासि ।

आनन्दहेतुमपि देवमपास्य नन्दं

सक्तसि किं कथय वैरिणि मौर्यपुत्रे ।

दानाम्बुराजिरिव गन्धगजस्य नाशे  
तत्रैव किं न चपले प्रलयं गतासि ॥६॥

अपि चानभिजाते

पृथिव्यां किं दग्धाः प्रथितकुलजा भूमिपतयः  
पतिं पापं मौर्यं यदासि कुलहीनं कृतवती ।  
प्रकृत्या वा काशप्रभवकुसुमप्रान्तचपला  
पुरन्धीणां प्रज्ञा पुरुषगुणविज्ञानधिमुखी ॥७॥

अविनीते तदहमाश्रयोन्मूलनेनैव त्वामकामा करोमि । विचिन्त्य ।  
मया तावत् सुहृत्तमस्य चन्दनदासस्य गृहे गृहजनं निक्षिप्य नगरा-  
३ निर्गच्छता न्याय्यमनुष्ठितम् । कुतः । कुसुमपुराभियोगं प्रत्यनुदासी-  
नो राक्षस इति तत्रस्थानामस्माभिः सहैककार्याणां देवपादोपजीविनां  
नोद्यमः शिथिलीभविष्यति । चन्द्रगुप्तशरीरमभिद्रोग्धुमस्मत्प्रयुक्तानां  
६ तीक्ष्णरसदादीनामुपसंग्रहार्थं परिकृत्योपजापार्थं च महता कोशसंचयेन  
स्थापितः शकटदासः । प्रतिक्षणमरातिवृत्तान्तोपलब्धये तत्संहतिभेद-  
नाय च व्यापारिताः सुहृदो जीवसिद्धिप्रभृतयः । तत् किं बहुना ।

इष्टात्मजः सपदि सान्वय एव देवः  
शादूलपोतमिव यं परिपुष्य नष्टः ।  
१ तस्वैष बुद्धिविशिखेन भिनन्नि मर्म  
वर्माभवेद्यदि न दैवममृश्यमाणम् ॥८॥

ततः प्रविशति कञ्चुकी ।

कञ्चुकी ।

काष्मं नन्वमिव प्रमथ्य जरया चाणक्यनीत्या यथा  
धर्मो मौर्य इव क्रमेण नगरे नीतः प्रतिष्ठां मयि ।  
तं संप्रत्युपचीयमानमपि मे लब्धान्तरः सेवया  
लोभो राक्षसवच्चिराय यतते जेतुं न शक्नोति च ॥९॥  
परिक्रम्य । अयममात्यराक्षमः । उपसृत्य । स्वस्ति भवते ।  
राक्षसः । आर्यं जाजले अभिवाद्ये । प्रियंवदक आसनमत्रभवतः ।  
३ पुरुषः । एदं आसणं । उवविसदु अज्जो ॥ एतदासनम् । उपविशत्वार्थः ।  
कञ्चुकी । उपविश्य । कुमारो मलयकेतुरमात्यं विज्ञापयति । चिरा-  
त्प्रभृत्यार्यः परित्यक्तोचितशरीरसंस्कार इति पीड्यते मे हृदयम् ।

६यद्यपि 'स्वामिगुणा न शक्यन्ते विस्मर्तुं तथापि मद्भिज्ञापनां मानयितु-  
मर्हत्यार्यः । आभरणं दर्शयित्वा । इदमाभरणं कुमारेण स्वशरीरादवतार्य  
प्रेषितं परिदधात्वमात्यः ।

७राक्षसः । आर्यं जाजले विज्ञाप्यतामस्मद्वचनात् कुमारः विस्मृता  
एव मया भवद्गुणपक्षपातेन स्वामिगुणाः । किं तु ।

न तावन्निर्वीर्यैः परपरिभवाक्रान्तिरूपणै-  
र्वहाम्यङ्गैरेभिः प्रतनुमपि संस्काररचनाम् ।

न यावन्निःशेषक्षपितरिपुपक्षस्य निहितं  
सुगाङ्गे हेमाङ्गं नृवर तव सिंहासनमिदम् ॥१०॥

कञ्चुकी । अमात्ये नेतरि सर्वमपि सुलभं कुमारस्य । तत् प्रतिमान्यतां  
कुमारस्य प्रणयः ।

८राक्षसः । आर्यं कुमारं इवानतिक्रमणीयवचनो भवान् । तदनुष्ठीयते  
कुमारस्याज्ञा ।

कञ्चुकी । भूषयित्वा । स्वस्ति भवते । साधयाम्यहं ।

९राक्षसः । आर्यं अभिवादये ।

कञ्चुकी निष्क्रान्तः ।

राक्षसः । प्रियंवदकं ज्ञायतां कोऽप्यस्मद्दर्शनार्थी द्वारि तिष्ठति ।

१०पुरुषः । जं अमच्चो आणवेदि । पारिक्रम्याहितुण्डिकं दृष्ट्वा । अज्ज को तुमम् ॥  
यदमात्यं प्राणापयति ।... आर्यं कस्त्वम् ।

आहितुण्डिकः । मद् अहं खु आहितुण्डिको । इच्छामि अमच्चस्स पुरदो  
११सप्पेहिं खेलिदुं ॥ मद्र अहं खत्वाहितुण्डिकः । इच्छाम्यमात्यस्य पुरतः सर्पैः  
खेलितुम् ।

पुरुषः । चिट्ठं जाव अमच्चस्स णिवेदेमि । राक्षसमुपसृत्य । अमच्च  
१२एसो खु सप्पजीवी इच्छदि सप्पेहिं अमच्चस्स पुरदो खेलिदुं ॥ तिष्ठ  
यात्रदमात्याय निवेदयामि । अमात्य एष खलु सर्पजीवीच्छति सर्पैरमात्यस्य  
पुरतः खेलितुम् ।

१३राक्षसः । वामाक्षिस्वप्नन्दनं सूचयित्वा स्वगतम् । कथम् \*प्रथममेव सर्पदर्श-  
नम् । प्रकाशम् । प्रियंवदकः न नः कुतूहलं सर्पदर्शने । तत् परितोष्य  
विसर्जयैनम् ।



२१ पुरुषः । जं अमच्चो अ णवेदि । आहितुण्डिकमुपसृत्य । अज्ज एसो खु दे दंसणेण अमच्चो पसादं करोदि । ण उण दंसणेण ॥ यदमात्य आज्ञापयति । आर्य एष खलु ते दर्शनफलेनामात्यः प्रसाद करोति । न २४युनर्दर्शनेन ।

आहितुण्डिकः । भद् विण्णवेहि मह वअणेण अमच्चं । ण केवलं अहं सप्पजीवी पाउअकवी खु अहं । ता जइ मे अमच्चो दंसणेण पसादं ण २७करोदि तदो एदं पत्तअं वाचेदुं पसीददु त्ति ॥ भद्र विज्ञापय मम वचनेनामात्यम् । न केवलमहं सर्पजीवी प्राकृतकविः खल्वहम् । तस्माद्यदि मेऽमात्यो दर्शनेन प्रसादं न करोति तत एतत् पत्रकं वाचयितुं प्रसीदत्विति ।

३०पुरुषः । पत्र गृहीत्वा राक्षसमुपसृत्य । अमच्च एसो खु आहितुण्डिको विण्णवेदि । ण केवलं अहं सप्पजीवी पाउअकवी खु अहं । ता जइ मे अमच्चो दंसणेण पसादं ण करोदि तदो एदं पत्तअं वाचेदुं पसी- ३३ददु त्ति ॥ अमात्य एष खल्वआहितुण्डिको विज्ञापयति । न केवलमहं सर्पजीवी प्राकृतकविः खल्वहम् । तस्माद्यदि मेऽमात्यो दर्शनेन प्रसादं न करोति तत एतत् पत्रकं वाचयितुं प्रसीदत्विति ।

३६राक्षसः । पत्र गृहीत्वा वाचयति ।

पाऊण णिरवसेसं कुसुमरसं अत्तणो कुसलदाए ।

जं उग्गिरेइ भमरो तं अण्णाणं कुणइ कज्जं ॥११॥

पीत्वा निरवशेषं कुसुमरसमात्मनः कुशलतया ।

यदुद्दिशति भ्रमरस्तदन्येषामज्ञानां च करोति कार्यम् ॥

विचिन्त्य स्वगतम् । अये कुसुमपुरवृत्तान्तज्ञोऽहं भवत्प्रणिधिरिति गाथार्थः । कार्यव्यग्रत्वान्मनसः प्रभूतत्वाच्च प्रणिधीनां विस्मृतम् । ३३दानीं स्मृतिरूपलब्धा । व्यक्तमाहितुण्डिकच्छब्दना विराधगुप्तेनानेन भवितव्यम् । प्रकाशम् । प्रियंवदक प्रवेशयैनम् । सुकविरेषः । श्रोतव्यमस्माभिः सुभाषितम् ।

६पुरुषः । जं अमच्चो आणवेदि । आहितुण्डिकमुपसृत्य । उपसप्पदु अज्जो ॥ यदमात्य आज्ञापयति । . . . उपसर्पत्वार्थः ।

**आहितुण्डिकः** । नाव्येनोपसृत्य विलोक्य च स्वगतम् । अयममात्यराक्षसः  
 वामां बाहुलतां निवेश्य शिथिलं कण्ठे विवृत्तानना  
 स्कन्धे दक्षिण्या बलान्निहितयाप्यङ्के पतन्त्या मुहुः ।  
 गाढालिङ्गनसङ्गपीडितमुखं यस्योद्यमाशङ्किनी  
 मौर्यस्योरासि नाधुनापि कुरुते वामेतरं श्रीः स्तनम् ॥१२॥  
 प्रकाशम् । जेदु अमच्चो ॥ जयत्वमात्यः ।

**राक्षसः** । विलोक्य । अये विराध— । ईत्यर्धोक्ते विरुढस्मृतिः । ग्रियं-  
 ३वदक भुजङ्गैरिदानीं विनोदयामः । तद्विश्रम्यतां परिजनेन । त्वमपि  
 स्वाधिकारमशून्यं कुरु ।

**पुरुषः** । जं अमच्चो आणवेदि । इति सपरिजनो निष्कान्तः ॥ यदमात्य  
 १आज्ञापयति ।

**राक्षसः** । सखे विराधगुप्त इदमासनमास्यताम् ।

**विराधगुप्तः** । यदाज्ञापयत्यमात्यः । उपविष्टः ।

१२**राक्षसः** । निर्वर्ण्य सबाष्पम् । अहो देवपादोपजीविनो जनस्यावस्था ।

**विराधगुप्तः** । अलममात्य शोकेन । नातिचिरादमात्योऽस्मान् पुनः पुरा-  
 तनीमवस्थामारोपयिष्यति ।

१५**राक्षसः** । सखे वर्णय कुसुमपुरवृत्तान्तम् ।

**विराधगुप्तः\*** । अमात्य विस्तीर्णः कुसुमपुरवृत्तान्तः । तत् कुतः  
 प्रभृति वर्णयामि ।

१८**राक्षसः\*** । सखे चन्द्रगुप्तस्य णगरप्रवेशात् प्रभृत्यस्मत्प्रयुक्तैस्तीक्ष्णर-  
 सदादिभिः किमनुष्ठितमिति श्रोतुमिच्छामि ।

**विराधगुप्तः** । एष कथयामि । अस्ति तावच्छक्यवनकिरातकाम्बोज-

२१**पारसीकबाह्लीकप्रभृतिभिश्चाणक्यमतिपरिगृहीतैश्चन्द्रगुप्तपर्वतेश्वरबलैरुद्धि-**  
**भिरिव प्रलयोच्चलितसालिलैः समन्तादुपरुद्धं कुसुमपुरम्—**

**राक्षसः** । शक्यमाकृष्य ससभ्रमम् । आः मयि स्थिते कः कुसुमपुरमुप-  
 २४रोत्स्यति । विराधगुप्त क्षिप्रमिदानीम्—

१ इत्यर्धोक्ते । ननु प्ररुढश्मश्रुः । T. इत्यर्धोक्ते । विरुढश्मश्रुः । H.

२ ( प्र )वीरक in all but H(M).

\*Omit the two speeches. †Read नन्दभवनप्रवेशात् ।

प्राकारं परितः शरासनधरैः \*क्षिप्रं परिक्रम्यतां  
द्वारेषु द्विरद्वैः प्रतिद्विपघटाभेदक्षमैः स्थीयताम् ।  
मुक्त्वा मृत्युभयं प्रहर्तुमनसः शत्रोर्वले दुर्वले  
ते निर्यान्तु मया सहैकमनसो येषामभीष्टं यशः ॥१३॥

विराधगुप्तः । अमात्य अलमावेगेन । वृत्तमिदं वर्ण्यते ।

राक्षसः । निःश्वस्य । कथं वृत्तमिदम् । मया पुनर्ज्ञानं स एवायं काल  
३इति । शस्त्रमुत्सृज्य सात्वम् । हा देव सर्वार्थसिद्धे स्मरति ते राक्षसः  
प्रसादानाम् । त्वमत्र संग्रामकाले

यत्रैषा मेघनीला चरति गजघटा राक्षसस्तत्र याया-

देतत् पारिप्लवाभःप्लुति तुरगबलं चार्थतां राक्षसेन ।

पत्नीनां राक्षसोऽन्तं नयतु बलमिति प्रेषयन् मह्यमाज्ञा-

मज्ञासीः प्रीतियोगात्स्थितमिव नगरे राक्षसानां सहस्रम् ॥१४॥

विराधगुप्तः । ततः समन्तादुपरुद्धं कुसुमपुरमवलोच्य बहुदिवसप्रभृति  
महदुपरोधवैशसमुपरि पौराणां परिवर्तमानमसहमाने तस्यामवस्थायां  
३पौरजनापेक्षया सुरङ्गामेत्यापक्रान्ते तपोवनाय देवे सर्वार्थसिद्धौ स्वामि-  
विरहात् प्रशिथिलीकृतप्रयत्नेषु युष्मद्दलेषु जयघोषणाव्याघातादिमाहमा-  
नुमितान्तर्नगरवासिषु पुनर्नन्दराज्यप्रत्यानयनाय सुरङ्गया बहिरपगतेषु  
३युष्मामु चन्द्रगुप्तनिधनाय युष्मत्प्रयुक्तया विषकन्यया घातिते तपस्विनि  
पर्वतेश्वरे—

राक्षसः । सखे पश्याश्चर्यम् ।

कर्णेनेव विषाङ्गनैकपुरुषव्यापादिनीं रक्षिता

हन्तुं शक्तिरिवार्जुनं बलवती या चन्द्रगुप्तं मया ।

सा विष्णोरिव विष्णुगुप्तहतकस्यान्यन्तिकप्रीतये

हैडिम्बेयमिवैत्य पर्वतनृपं तद्वध्यमेवावधीत् ॥१५॥

विराधगुप्तः । अमात्य दैवस्यात्र कामचारः । किं क्रियताम् ।

राक्षसः । ततस्ततः ।

३विराधगुप्तः । पितृवधत्रासादपक्रान्ते कुमारे मलयकेतौ विश्वासिते  
पर्वतेश्वरभ्रातरि वैरोधके प्रकाशिते च चन्द्रगुप्तस्य नन्दभवनप्रवेशे

१ नन्द in all but H (M N). २ सुरङ्गामेत्य omitted in H(M N)

\* Read वप्रे परि क्रम्यता । Omit ततः समन्तादुपरुद्धं कुसुमपुरम्.

चाणक्येनाहूयाभिहिताः सर्व एव कुसुमपुरवासिनः सूत्रधाराः । सांवत्स  
 ६रिकादेशादद्यार्धरात्रसमये\* चन्द्रगुप्तस्य नन्दभवनप्रवेशो भविष्यति । अतः  
 प्रथमद्वारात् प्रभृति संस्क्रियतां राजभवनमिति । ततः सूत्रधारैराभिहि-  
 तम् । आर्यं प्रथममेव देवस्य चन्द्रगुप्तस्य नन्दभवनप्रवेशो भविष्यतीति  
 ९सूत्रधारेण दारुवर्मणा कनकतोरणन्यासादिभिः संस्कारविशेषैः संस्कृतं  
 प्रथमं राजभवनद्वारम् । अस्माभिरिदानीमभ्यन्तरे संस्कार आधेय इति ।  
 ततश्चाणक्यबटुनानादिष्टेन दारुवर्मणा संस्कृतं राजभवनद्वारमिति परि-  
 १०तुष्टेन सुचिरं दारुवर्मणो दाक्ष्यं प्रशस्याभिहितम् । अचिरादस्य दाक्ष्यस्य  
 फलं दारुवर्मन्नाधिगमिष्यसीति ।

राक्षसः । सोद्वेगम् । कुतश्चाणक्यबटोः परितोषः । अफलमनिष्टफलं वा  
 १२दारुवर्मणः प्रयत्नमवगच्छामि । यदनेन बुद्धिमोहादथ वा राजभक्ति-  
 प्रकर्षान्नियोगकालमप्रतीक्षमाणेन जनितश्चाणक्यबटोश्चेतसि बलवान्  
 विकल्पः ।

१५विराधगुप्तः । ततश्चाणक्यहतकेनानुकूललग्नवशादधर्धरात्रसमये †चन्द्र-  
 गुप्तस्य नन्दभवनप्रवेशो भविष्यतीति शिल्पिनः पौरांश्च गृहीतार्थान्  
 कृत्वा तस्मिन्नेव क्षणे पर्वतेश्वरभ्रातरं वैरोधकमेकासने चन्द्रगुप्तेन सहो-  
 १८पविश्य कृतः पृथ्वीराज्यविभागः ।

राक्षसः । किमतिस्मृष्टं पर्वतेश्वरभ्रात्रे वैरोधकाय पूर्वप्रतिश्रुतं राज्यार्धम् ।  
 विराधगुप्तः । अथ किम् ।

२१राक्षसः । स्वगतम् । नियतमतिधूर्तेन तस्यापि कमप्युपांशुवधमाकलय्य  
 पर्वतेश्वरविनाशेन जनितस्यायशसः परिहारार्थमेवा लोकप्रसिद्धिरुप-  
 चित्ता । प्रकाशम् । ततस्ततः ।

२५विराधगुप्तः । ततः ‡प्रथममेव प्रकाशिते चन्द्रगुप्तस्यार्धरात्रे नन्दभवन-  
 प्रवेशे कृताभिषेके विमलमुक्तागुणपरिक्षेपोपराचितपट्टमयप्रावरणप्रच्छादि-  
 तशरीरे मणिमयमुकुटनियमितरुचिरमौलौ सुरभिक्षुसुमवैकक्षिकावभासित-  
 २७विपुलवक्षःस्थले परिचितदर्शनैरप्यनभिज्ञायमानाकृतौ चाणक्यहतका-

१ पूर्व<sup>१</sup> H (N L). २ दाक्ष्यस्यानुरूपं फलं in all but H(P M). ३ उपरचिता  
 MH, उपचिता T.

\* Omit अर्धरात्रसमये † Omit चन्द्रगुप्तस्य.....क्षणे

‡ Omit प्रथममेव.....प्रवेशे

देशाच्चन्द्रगुप्तोपवाह्यां चन्द्रलेखां नाम गजवशामारुह्य चन्द्रगुप्तानुया-  
यिना राजलोकैः नानुगम्यमाने देवस्य नन्दस्य भवनं प्रविशति वैरोधके  
३० युष्मत्प्रयुक्तेन सूत्रधारेण दारुवर्मणा चन्द्रगुप्तोऽयमिति मत्वा तस्योपरि  
पातनाय सज्जीकृतं यन्त्रतोरणम् । अत्रान्तरे बहिर्भिर्गृहीतवाहनेषु चन्द्र-  
गुप्तानुयायिषु युष्मत्प्रयुक्तेन चन्द्रगुप्तनिपादिना \*बर्बरकेण कनकदण्डिका-  
३३न्तर्निहितामसिपुत्रिकामाक्रष्टुकामेनावलम्बिता करेण कनकशृङ्खलाल-  
म्बिनी कनकदण्डिका ।

राक्षसः । स्वगतम् । उभयोरप्यस्थाने यत्नः ।

३६ विराधगुप्तः । अथ जघनाभिघातमुत्प्रेक्षमाणा गजवधूरतिजवनतया  
गत्यन्तरमारूढवती । ततः प्रथमगत्यनुरोधप्रत्याकलितमुक्तेन प्रभ्रष्टलक्ष्यं  
पतता यन्त्रतोरणेनाकृष्टकृपाणिव्यग्रपाणिरनासादयन्नेव चन्द्रगुप्ताशया  
३९ वैरोधकं हतस्तपस्वी बर्बरकः । ततो दारुवर्मणा यन्त्रतोरणनिपातनादा-  
त्मवधमाकलय्य पूर्वमेवोत्तुङ्गतोरणस्थलमारूढेन यन्त्रघट्टनबीजं लोहकील-  
मादाय हस्तिनीगत एव हतो वैरोधकः ।

४२ राक्षसः । कष्टमनर्थद्वैद्यमापतितम् । न हतश्चन्द्रगुप्तो हतौ वैरोधकबर्बर-  
रकौ दैवेन । अथ सूत्रधारो दारुवर्मा कथम् ।

विराधगुप्तः । वैरोधकपुरःसरेण पदातिलोकैर्नैष लोष्टघातं हतः ।

४५ राक्षसः । साक्षम् । अहो वत्सलेन सुहृदा दारुवर्मणा वियुक्ताः स्मः ।  
अथ तेन भिषजाभयदत्तेन किमनुष्ठितम् ।

विराधगुप्तः । सर्वमनुष्ठितम् ।

४८ राक्षसः । सहर्षम् । अपि हतश्चन्द्रगुप्तः ।

विराधगुप्तः । दैवात्र हतः ।

राक्षसः । सविषादम् । तत् किमिति कैश्यामि सर्वमनुष्ठितमिति ।

५१ विराधगुप्तः । कल्पितमनेन यौगर्चुर्णमिश्रितमौषधं चन्द्रगुप्ताय । तत्  
प्रत्यक्षीकुर्वता चाणक्येन कैनकभाजने वर्णान्तरमुपलभ्याभिहितश्चन्द्रगुप्तः ।  
वृषल सविषमिदमौषधम् । न पातयामिति ।

१ त्रयः; M(M). २ परितुष्टः कथं M H. ३ विष M ४ पानक...न्तरगतमुप'  
M(BC).

\* Read बर्बरकेणान्तर्नि°.

५४ राक्षसः शठः खलुसौ बटुः । अथ स वैद्यः कथम् ।

विराधगुप्तः । तदेवौषधं पायित उपरतः ।

राक्षसः । सविषादम् । अहो महान् विज्ञानराशिरुपरतः । अथ शय-  
५७ नाधिकृतस्य प्रमोदकस्य किं वृत्तम् ।

विराधगुप्तः । यदितरेषाम् ।

राक्षसः । सोद्वेगम् । कथमिव ।

६० विराधगुप्तः । स खलु मूर्खस्तं युष्माभिरतिसृष्टमर्थराशिं महता व्यये-  
नोपभोक्तुमारब्धः । ततः कुतोऽयं भूयान् धनागम इति पृच्छ्यमानो  
यदा वाक्यभेदान् बहूनगमत् तदा चाणक्येन विचित्रेण वधेन व्यापादितः ।

६३ राक्षसः । सोद्वेगम् । कथमत्रापि दैवेनोपहता वयम् । अथ शयितस्य  
चन्द्रगुप्तस्य शरीरे प्रहर्तुमस्मत्प्रयुक्तानां नरपतिशयनगृहस्यान्तर्भित्ति  
सुरङ्गामेत्य निवसतां बीभत्सकादीनां को वृत्तान्तः ।

६६ विराधगुप्तः । दारुणः ।

राक्षसः । सावेगम् । न खलु विदितास्ते तत्र निवसन्तः ।

विराधगुप्तः । अथ किम् । प्राक् चन्द्रगुप्तप्रवेशान् प्रविष्टमात्रेणैव दुरा-  
६९ त्मना चाणक्येन शयनगृहं निपुणमवलोकयता कस्माच्चिद्भित्तिच्छिद्राद्  
गृहीतभक्तावयवां निष्क्रामन्तीं पिपीलिकापाङ्क्तिमालोक्य पुरुषगर्भमेतद्  
गृहमिति\* गृहीतार्थेन दाहितं तच्छयनगृहम् । तस्मिन् दह्यमाने धूमा-  
७२ वरुद्धदृष्टयः प्रथमपिहितमनधिगम्य द्वारं सर्व एव बीभत्सकादयो ज्वल-  
नमुपगताः ।

राक्षसः । सास्त्रम् । सखे पश्य दैवसंपदं दुरात्मनश्चन्द्रगुप्तस्य ।

कन्या तस्य वधाय या विषमयी गूढं प्रयुक्ता मया  
दैवात् पर्वतकस्तया विनिहतो यस्तस्य राज्यार्धहृत् ।

ये शस्त्रेषु रसेषु च प्रणिहितास्तैरेव ते घातिता  
मौर्यस्यैव फलन्ति हन्त विविधश्रेयांसि मन्नीतयः ॥१६॥

विराधगुप्तः । †अमात्य तथापि प्रारब्धमपरित्याज्यमेव । पश्यत्वमात्यः ।

प्रारभ्यते न खलु विघ्नभयेन नीचैः

प्रारभ्य विघ्नविहता विरमन्ति मध्याः ।

विद्यैः पुनः पुनरपि प्रतिहन्यमानाः  
प्रारब्धसुत्तमगुणा<sup>१</sup> न परित्यजन्ति<sup>२</sup> ॥१७॥

राक्षसः । प्रारब्धमपरित्याज्यमेवेति प्रत्यक्षं भवतः । ततस्ततः ।

विराधगुप्तः । ततः प्रभृति चन्द्रगुप्तशरीरे सहस्रगुणमप्रमत्तश्चाणक्य  
३ एभ्य एतादृशं भवतीत्यन्विय निगृहीतवान् कुसुमपुरानिवासिनो युष्मदी-  
यानासुपुरुषान् ।

राक्षसः । सावेगम् । अथ के के निगृहीताः ।

६ विराधगुप्तः । प्रथमं तावत् क्षपणको जीवसिद्धिः सनिकारं नगरा-  
न्निर्वासितः ।

राक्षसः । स्वगतम् । एतत् तावत् सह्यम् । न निष्परिग्रहं स्थानभ्रंशः  
पीडयति । प्रकाशम् । वयस्य कमपराधमुद्दिश्य निर्वासितः ।

विराधगुप्तः । एष राक्षसप्रयुक्तो विषकन्यया पर्वतेश्वरं व्यापादितवानिति ।

राक्षसः । स्वगतम् । साधु कौटिल्य साधु । स्वस्मिन्

परिहृतमयशः पातितमस्मासु च घातितोऽर्धराज्यहरः ।

एकमपि नीतिबीजं बहुफलतामेति यस्य तव ॥ १९ ॥

प्रकाशम् । ततस्ततः ।

विराधगुप्तः । ततश्चन्द्रगुप्तशरीरमभिद्रोगधुमनेन व्यापारिता दारुवर्मा-  
३ दय इति नगरे प्रख्याप्य शकटदासः शूलमारोपितः ।

राक्षसः । साक्षम् । हा सखे शकटदास । अयुक्तस्तवायमीदृशो मृत्युः ।

अथ वा स्वाम्यर्थमुपरतो न शोच्यस्त्वम् । वयमेव शोच्या ये नन्दकुल-  
६ विनाशेऽपि जीवितुमिच्छामः ।

विराधगुप्तः । नैवम् । स्वाम्यर्थ एव साधयितव्य \* इति<sup>३</sup> ।

१ गुणास्त्वमिवोद्ब्रह्मन्ति M II.२. After this all but H (M N Be) insert अपि च ।

किं शेषस्य भवत्यथा न वपुषि क्षमा न क्षिपत्येष यत् ।

किं वा नास्ति परिश्रमो दिनपतेरास्ते न यन्निश्चलः ॥

किं त्वङ्गीकृतमुत्सृजन् कृपणवच्छ्राप्यो जनो लज्जते ।

निर्वाहः प्रतिपन्नवस्तुषु सतामेकं हि गोत्रव्रतम् ॥

३ अयुक्तरूपं T. ४ इति प्रयतसे T

\* Read इह

राक्षसः । <sup>१</sup>अस्माभिरमुमेवार्थमालम्ब्य<sup>२</sup> न जिजीविषाम् ।  
परलोकगतो देवः कृतघ्नैर्नानुगम्यते ॥ २० ॥

विराधगुप्तः । अमात्य नैतदेवम् ।

युष्माभिरमुमेवार्थमालम्ब्य न जिजीविषाम् ।  
परलोकगतो देवः कृतघ्नैर्नानुगम्यते ॥ २१ ॥

राक्षसः । सखे कथ्यतामपरस्यापि सुहृद्व्यसनस्य श्रवणे सज्जोऽस्मि ।

विराधगुप्तः । एतदुपलभ्य चैन्दनदासेनापवाहितममात्यकलत्रम् ।

३ राक्षसः । क्रूरस्य चाणक्यबटोर्विरुद्धमयुक्तमनुष्ठितं तेन ।

विराधगुप्तः । नन्वयुक्ततरः सुहृद्द्रोहः ।

राक्षसः । ततस्ततः ।

६ विराधगुप्तः । ततो याच्यमानेनापि यदा न समर्पितमनेनामात्यकलत्रं  
तदातिकृपितेन चाणक्यबटुना—

राक्षसः । सावेगम् । न खलु व्यापादितः ।

४ विराधगुप्तः । न हि । गृहीतसारः सपुत्रकलत्रः संयम्य बन्धनागारे  
निक्षिप्तः ।

राक्षसः । तत् किं परितुष्टः कथयस्यपवाहितं राक्षसकलत्रमिति । ननु

१२ वक्तव्यं संयमितः सपुत्रकलत्रो राक्षस इति ।

प्रविश्य पटाक्षपणे पुरुषः । जेदु अमच्चो । एसो खु सअडदासो पडिहार-  
भूमिं उवट्टिदो ॥ जयत्वमात्यः । एण खलु शकटदासः प्रतीहारभूमिमुपस्थितः ।

१५ राक्षसः । अपि सत्यम् ।

पुरुषः । अमच्चपादोपजीविणो ण अलिअं मन्तिदुं जाणन्ति ॥ अमात्य-  
पादोपजीविनो नालीकं मन्त्रयितुं जानन्ति ।

१८ राक्षसः । सखे विराधगुप्त कथमेतत् ।

विराधगुप्तः । रक्षति भवितव्यता ।

राक्षसः । प्रियंवदक यद्येवं तत् किं चिरयसि । क्षिप्रं प्रवेश्य समाश्रा-

२१ सय माम् ।

पुरुषः । जं अमच्चो आणवेदि । निष्क्रान्तः ॥ यदमात्य आज्ञापयति ।

१ अस्माकम् M. २ अवलम्ब्य जिजीविषा । M., अवलम्ब्य जिजीविषाम् H.  
३ The speech is omitted T. ४ उपरूढसाध्वसेन M, मौहार्देन H added  
after चन्दन'



ततः प्रविशति सिद्धार्थकेनानुगम्यमानः शकटदासः ।

२४ शकटदासः । स्वगतम् ।

दृष्ट्वा मौर्यमिव प्रतिष्ठितपदं गूलं धरिञ्च्यास्तले  
तल्लक्ष्मीमिव चेतनाप्रमथनीमूढ्वा<sup>१</sup> च वध्यस्त्रजम् ।  
श्रुत्वा स्वाम्यपरोपरौद्रविपमानाघाततूर्यस्वनान्  
न ध्वस्तं प्रथमोभिघातकठिनं मन्ये मदीयं मनः ॥ २२ ॥

विलोक्य सहर्षम् । अयममात्यराक्षसस्तिष्ठति य एष

अक्षीणभक्तिः क्षीणेऽपि नन्दे स्वाम्यर्थमुद्रहन ।

पृथिव्यां स्वामिभक्तानां प्रमाणे परमे स्थितः ॥२३॥

उपसृत्य । जयत्वमात्यः ।

राक्षसः । विलोक्य सहर्षम् । सखे शकटदास दिष्ट्या कौटिल्यगोचर-  
गतोऽपि त्वं दृष्टोऽसि । तत् परिष्वजस्व माम् ।

शकटदासस्तथा करोति ।

राक्षसः । चिरं परिष्वज्य । इदमासनमास्यताम् ।

६ शकटदासः । यदाज्ञापत्यमात्यः । इत्युपविष्टः ।

राक्षसः । सखे शकटदास कोऽस्य मे हृदयानन्दस्य हेतुः ।

शकटदासः । सिद्धार्थकं निर्दिश्य । अनेन प्रियसुहृदा सिद्धार्थकेन

९ घातकान् विद्राव्य वध्यस्थानादपहृतोऽस्मि ।

राक्षसः । सहर्षम् । भद्र सिद्धार्थक कामपर्याप्तमिदमस्य प्रियम्य । तथापि  
गृह्यताम् । इति स्वगान्नादवतार्य भूपणानि प्रयच्छति ।

१२ सिद्धार्थकः । गृहीत्वा पादयोर्निपत्य । अमच्च एत्थ मे पदमपविट्टस्स णत्थि  
कोवि परिचिदो जत्थ एदं अमच्चस्स पसादं णिक्खिविअ णिव्वुदो भवि-  
स्सं । ता इच्छामि अहं इमाए मुद्दाए मुद्दिअ अमच्चस्स भण्डाआरे-

१५ ठाविट्ठुं । जदा मे पओअणं भविस्सादि तदा गेह्हिस्सं ॥ अमात्य अत्र मे  
प्रथमप्रविष्टस्य नास्ति कोऽपि परिचितो यत्रैतममात्यस्य प्रसादं निक्षिप्य निर्दृतो  
भविष्यामि । तस्मादिच्छाम्यहमनया मुद्रया मुद्रयित्वामात्यस्यैव भाण्डागारे  
१८ स्थापयितुम् । यदा मे प्रयोजनं भविष्यति तदा ग्रहीष्यामि ।

१ चेतसः H. २ उन्मुच्य वध्य<sup>०</sup> M, मूर्धावबद्ध T. ३ कौटिल्य...गतोऽपि  
omitted H. ४ स्वगतम् । अर्धं खु अज्जोवदेसो । होदु । तह करिस्सं । प्रकाशम् ॥  
अयं खल्वार्योपदेशः । भवतु । तथा करिष्यामि । added before this T H. स्वगतम् ।  
एवं खु अज्जोवदेसेण करिस्सं । प्रकाशम् ॥ एवं खल्वार्योपदेशेण करिष्यामि । M.

राक्षसः । भवतु । को दोषः । शकटदास एवं क्रियताम् ।

शकटदासः । यदाज्ञापयत्यमात्यः । मद्रा विलोक्य जनान्तकम् । अमात्य  
२१ भवन्नामाङ्कितेयं मुद्रा ।

राक्षसः । विलोक्यात्मगतम् । सत्यम् । नगरान्निष्क्रामतो मम हस्ताद्  
ब्राह्मण्योत्कण्ठाविनोदार्थं गृहीता । कथमस्य हस्तमुपागता । प्रकाशम् ।  
२४ मद्र सिद्धार्थक कुतस्त्वयेयमधिगता ।

सिद्धार्थकः । अमच्च अत्थि सुमपुरे मणिआरभेद्वी चन्दणदासो णाम ।  
तस्स गेहदुआरे पाडदा मए उवलद्धा ॥ अमात्य अस्ति कसुमपुरे मणि-  
२७ कारश्रेष्ठी चन्दनदासो नाम । तस्य गेहद्वारपरिसरे पतिता मयोपलब्धा ।

राक्षसः । युज्यते ।

सिद्धार्थकः । अमच्च किं एत्थ जुज्जादि ॥ अमात्य किमत्र युज्यते ।

३० राक्षसः । महाधनानां गृहद्वारि पतितस्यैवंविधस्योपलब्धिवः ।  
शकटदासः । सखे सिद्धार्थक अमात्यनामाङ्कितेयं मुद्रा । तदितो बहु-  
त्तरेणार्थेन भवन्तममात्यस्तोषयिष्याति । दीयतामेषा ।

३३ सिद्धार्थकः । अज्ज णं एसो मे पसादो जं अमच्चो इमाए मुद्दाए  
परिगहं करेदि । इति मुद्रामर्षयति ॥ आर्यं नन्वेप मे प्रसादो यदमात्योऽस्या  
मुद्रायाः परिग्रहं करोति ।

३६ राक्षसः । सखे शकटदास अनयैव मुद्रया म्वाधिकरे वर्तितव्यं भवता ।

शकटदासः । यदाज्ञापयत्यमात्यः ।

सिद्धार्थकः । अमच्च विण्णवणीअं किं वि अत्थि ॥ अमात्य विज्ञापनीयं  
३९ किमप्यस्ति ।

राक्षसः । मद्र ब्रूहि विश्रब्धम् ।

सिद्धार्थकः । जाणादि य्येव अमच्चो जह चाणक्कबडुअस्स विप्पिअं  
४२ कदुअ णत्थि मे पुणो पाडलिउत्ते पवेसो । ता इच्छामि अहं अमच्च-  
चरणे सुम्सूसिदुं ॥ जानात्येवामात्यो यथा चाणक्यबटुकस्य विप्रियं कृत्वा  
नास्ति मे पुनः पाटलिपुत्रे प्रवेशः । तस्मादिच्छाम्यहममात्यचरणावेव शुश्रू-  
४५ पितुम् ।

१ परिओसो M.T.

[ ५ मुद्राराक्षसम् ]

राक्षसः । भद्र प्रियं नः । त्वदभिप्रायापग्ज्ञानान्तरितोऽयमस्मदनुनयः ।  
तदेव क्रियताम् ।

४८ सिद्धार्थकः । सहर्षम् । अणुगिहिदोहि ॥ अनुग्रहीतोऽस्मि ।

राक्षसः । सखे शकटदास विश्रामय सिद्धार्थकम् ।

शकटदासः । यदाज्ञापयत्यमात्यः । सिद्धार्थकेन सह निष्क्रान्तः ।

५१ राक्षसः । सखे विराधगुप्त वर्णय वृत्तशेषम् । अपि क्षमन्तेऽस्मदुपजापं  
\*चन्द्रगुप्तप्रकृतयः ।

विराधगुप्तः । बाढम् । क्षमन्ते । ननु प्रकाशमवगम्यते—

५२ राक्षसः । सखे किं तत्र प्रकाशम् ।

विराधगुप्तः । § इदं तत्र प्रकाशम् । मलयकेतोरपक्रमणार्तं कुपितश्चन्द्र-  
गुप्तश्चाणक्यस्योपरीति । चाणक्योऽपि जितकाशितया तैस्तैराज्ञाभङ्गै-  
५७ च्छ्वन्द्रगुप्तस्य चेतःपीडामुपचिनोति । इति ममाप्यनुभवः ।

राक्षसः । सहर्षम् । सखे विराधगुप्त गच्छ त्वमनेननैवाहितुण्डिकच्छ-  
घना पुनः कुमुमपुरम् । तत्र मे सुहृद् वैतालिकव्यञ्जनः †स्तनकलशो  
६० नाम प्रतिवसति । स त्वया मद्बचनाद्वाच्यः । चाणक्येन क्रियमाणेष्व्वा-  
ज्ञाभङ्गेषु चन्द्रगुप्तस्त्वया समुत्तेजनसमर्थैः श्लोकैरुपश्लोकयितव्यः ।  
कार्यं चातिनिभृतं करभक्तहस्तेन संदृष्टव्यमिति ।

६३ विराधगुप्तः । यदाज्ञापयत्यमात्यः । निष्क्रान्तः ।

प्रविश्य पुरुषः । जेदु अमच्चो । अमच्च सअडदासो विण्णवेदि । एदे  
खु तिण्णि अलंकारविसेसा विक्कीअन्दि । ता ‡ पच्चक्खीकरेदु अमच्चो त्ति ॥  
जयत्वमात्यः । अमात्य शकटदासो विज्ञ पयति । एते खलु त्रयोऽलंकार-  
६६ विशेषा विक्रीयन्ते । तत् प्रत्यक्षीकरंत्वमात्य इति ।

राक्षसः । विलोक्यात्मगतम् । महार्हाण्याभरणानि । प्रकाशम् । भद्र  
उच्यतां शकटदासः । परितोप्य विक्रेतारं गृह्यन्तामिति ।

६९ पुरुषः । जं अमच्चो आणवेदि । निष्क्रान्तः ॥ यदमात्य आज्ञापयति ।

१ (ननु) यथाप्रधान ( vi. प्रकाश) मनुगच्छन्त्येव । M T H. २ कारणम् M H.

३ °क्रमणात् प्रसृति in all but H (K).

\*Omit चन्द्रगुप्त. § Omit इदं तत्र प्रकाशम् । †Read स्तवकलशो. ‡Read ते.

राक्षसः । यावदहमपि कुसुमपुराय करभकं प्रेषयामि । उत्थाय । अपि  
नाम दुरात्मनश्चाणक्याच्चन्द्रगुप्तौ भिद्येत । अथ वा

मौर्यस्तेजसि सर्वभूतलभुजामाज्ञापको वर्तते  
चाणक्योऽपि मदाश्रयादयमभूद्राजेति जातस्मयः ।  
राज्यप्राप्तिकृतार्थमेकमपरं तीर्णप्रतिज्ञार्णवं  
सौहार्दात् कृतकृत्यतैव नियतं लब्धान्तरा भेत्स्यति ॥२४॥

निष्क्रान्तः ।

इति राक्षसविचारो नाम द्वितीयोऽङ्कः ।

कृतककलहो नाम

तृतीयोऽङ्कः ।

ततः प्रविशति कञ्चुकी ।

कञ्चुकी ।

रूपादीन् विषयान् निरूप्य करणैर्यैरात्मलाभस्त्वया  
लब्धस्तेष्वपि चक्षुरादिषु हताः स्वार्थावबोधक्रियाः ।

अज्ञानि प्रसभं त्यजन्ति पट्टतामाज्ञाविधेयानि ते  
न्यस्तं मूर्ध्नि पदं तथैव जरया तृष्णे मुधा ताम्यसि ॥१॥

परिक्रम्याकाशे । भो भोः सुगाङ्गप्रासादाधिकृताः सुगृहीतनामा देवश्चन्द्र-  
गुप्तः समाज्ञापयति । प्रवृत्तकौमुदीमहोत्सवं कुसुमपुरमवलोकयितु-  
श्मिच्छामि । तत्संस्क्रियन्तां सुगाङ्गप्रासादस्य भूमय इति । पुनराकाशे ।  
किं ब्रूथ । आर्य किमविदित एवायं देवस्य कौमुदीमहोत्सवप्रतिषेध  
इति । आः दैवोपहताः किमनेन वः प्राणहरेण कथोपोद्धातेन । शीघ्र-  
मिदानीम्

आलिङ्गन्तु गृहीतधूपसुरभी स्तम्भान् पिनद्धस्त्रजः  
संपूर्णेन्दुमयूखसंहतिरुचां सञ्चामराणां श्रियः ।  
सिंहाङ्गासनधारणाञ्च सुचिरं संजातमूर्च्छामिव  
क्षिप्रं चन्दनवारिणा सकुसुमः सेकोऽनुगृह्णातु गाम् ॥२॥

पुनराकाशे । किं ब्रूथ । आर्य इदमनुष्ठीयते देवस्य शासनमिति । भद्रा-  
स्त्वरध्वम् । अयमागतो देवश्चन्द्रगुप्तः । य एष

सुविश्रब्धैरङ्गैः पथिषु विषमेष्वप्यचलता  
चिरं धुर्येणोढा गुरुरपि भुवो यास्य गुरुणा ।  
धुरं तामेयोच्चैर्नववयसि घोडुं व्यवसितो  
मनस्वी दम्भ्यत्वात् स्खलति न न दुःखं च वहति ॥३॥

नेपथ्यं प्रतीहारी । इदो इदो देवो ॥ इत इतो देवः ।

ततः प्रविशति राजा प्रतीहारी च ।

राजा । स्वगतम् । राज्यं हि नाम राजधर्मानुवृत्तिपरम्य नृपतेर्महदप्री-  
तिस्थानम् । कुतः ।

१ मे M H २ तत्रैव M all but H (K). ३ मायासि M. ४ प्रासादस्योपरिभू  
M all but H (K). ५ कथोद्धातेन M H.

परार्थानुष्ठाने रहयति नृपं स्वार्थपरता  
परित्यक्तस्वार्थो नियतमयथार्थः क्षितिपतिः ।  
परार्थश्चेत् स्वार्थाद्भिमत्ततरो हन्त परवान्  
परायत्तः प्रीतेः कथमिव रसं वेत्ति पुरुषः ॥४॥

अपि च दुराराध्या लक्ष्मीरात्मवद्भिरपि राजभिः ।

तीक्ष्णादुद्विजते मृदौ परिभवत्रासान्न संतिष्ठते  
मूर्खान् द्वेष्टि न गच्छति प्रणयितामत्यन्तविद्वत्स्वपि ।  
शूरेभ्योऽभ्यधिकं विभेत्स्युपहसत्येकान्तभीरुनपि  
श्रीर्लब्धप्रसरेव वेशवनिता दुःखोपचर्या भृशम् ॥ ५ ॥

अन्यच्च कृतककलहं कृत्वा स्वतन्त्रेण त्वया कंचित् कालं व्यवहर्त-  
व्यमित्यार्यादेशः । स च कथमपि मया पातकमिवाभ्युपगतः । अथ  
३ वा शश्वदार्योपदेशसंस्क्रियमाणमतयः सर्वदैव स्वतन्त्रा वयम् । कुतः ।

इह विरचयन् साध्वीं शिष्यः क्रियां न निवार्यते  
त्यजति तु यदा मार्गं मोहात् तदा गुरुरङ्कुशः ।  
विनयरुचयस्तस्मात् सन्तः सदैव निरङ्कुशाः

‘परतरमतः स्वातन्त्र्येभ्यो वयं हि पराङ्मुखाः ॥ ६ ॥

प्रकाशम् । आर्यं वैहीनरे सुगाङ्गमार्गमादेशय ।

कञ्चुकी । इत इतो देवः । परिक्रम्य । अयं सुगाङ्गप्रासादः ।  
३ शनैरारोहतु देवः ।

राजा । नाष्ट्येनारुह्य दिशोऽवलोक्य । अहो शरत्समयशोभां बिभ्रतीनां  
दिशामतिरमणीयता । संप्रति हि

शनैः श्यानीभूताः\* सितजलधरच्छेदपुलिनाः†  
समन्तादाकीर्णाः कलविरुतिभिः सारसकुलैः ।  
चिताश्चित्राकारैर्निशि विकचनक्षत्रकुमुदै-  
र्नभस्तः स्यन्दन्ते सरित इव दीर्घा दश दिशः ॥७॥

अपि च

१ जडयति M. श्लथयति H. २ राजलक्ष्मीः in all but H (MK). ३ कृतक-  
कलहं कृत्वा omitted in H (M) ४ पदमपि यतः स्वातन्त्र्येभ्यो न यान्ति पराङ्मुखाः  
M. ५ शान्ता भूताः M, शान्ताकृताः H

\* Read श्येतीभूताः १ Read ‘पुलिनैः’

अपामुद्भृत्तानां निजमुपदिशन्त्या स्थितिपथं<sup>१</sup>  
 दधत्या शालीनामवनतिमुदारे सति फले ।  
 मयूराणामुग्रं विषमिव हरन्त्या मदमहो  
 कृतः कृत्स्नस्यार्थं विनय इव लोकस्य शरदा ॥८॥

इमामपि

भर्तुस्तथा कलुषितां बहुबलभस्य  
 मार्गं कथञ्चिद्वतार्थं तनूभवन्तीम् ।  
 सर्वात्मना रतिकथाचतुरेव दूती  
 गङ्गां शरन्नयति सिन्धुपतिं प्रसन्नाम् ॥९॥

समन्तादवलोक्य । अये कथमप्रवृत्तकौमुदीमहोत्सवं कुसुमपुरम् । आर्य  
 वैहीनरे अथास्मद्रचनदाशोषितः कुसुमपुरे कौमुदीमहोत्सवः ।

३ कञ्चुकी । अथ किम् ।

राजा । तत् किं न गृहीतमस्मद्रचनं पौरैः ।

कञ्चुकी । कर्णो पिधाय । शस्त्रं पापम् । पृथिव्यामस्वलितपूर्वं देवस्य  
 १शासनं कथं पौर्गेषु म्वलिष्यति ।

राजा । तत् कथमप्रवृत्तकौमुदीमहोत्सवमद्यापि कुसुमपुरम् ।

धूर्तैरन्वीयमाना रतिचतुरकथाकोविदैर्वेशनार्यो  
 नालंकुर्वन्ति रथ्याः पृथुजघनभराक्रान्तिमन्दैः प्रयातैः  
 अन्योन्यं स्पर्धमाना न च गृहविभवैः स्वामिनो मुक्तशङ्काः  
 साकं स्त्रीभिर्भजन्ते विधिमभिलाषितं पार्वणं पौरसुख्याः ॥१०॥

कञ्चुकी । देव एवमेतत् ।

राजा । किमेतत् ।

३ कञ्चुकी । एवमिदम् ।

राजा । स्फुटं कथय ।

कञ्चुकी । प्रतिषिद्धः कौमुदीमहोत्सवः ।

६ राजा । सकोषम् । आः केन ।

कञ्चुकी । देव नानः परं विज्ञापयितुं शक्यम् ।

१ राजा । न मन्त्रवार्थं चाणक्येनापहृतः प्रेक्षकाणामतिशयरमणीयश्चक्षुषो

१ विषयः ।

कञ्चुकी । देव कोऽन्यो जीवितुकामो देवस्य शासनमुल्लङ्घयिष्यति  
राजा । शोणोत्तरे उपवेष्टुमिच्छामि ।

१२ प्रतीहारी । देव एदं सीहासनं । उवविसदु देवो ॥ देव एतत् सिंहासनम् ।  
उपविद्यतु देवः ।

राजा । उपविश्य । आर्य वैहीनरे । आर्यचाणक्यं द्रष्टुमिच्छामि ।

१५ कञ्चुकी । यदाज्ञापयति देवः । निष्क्रान्तः ।

ततः प्रविशत्यासनस्थः स्वभवनगतः कोपानुविद्धां चिन्ता नाटयंश्चाणक्यः ।

चाणक्यः । कथम् । स्पर्धते मया सह दुरात्मा राक्षसः ।

कृतागाः कौटिल्यो भुजग इव निर्याय नगराद्

यथा 'नन्दं हत्वा नृपतिमकरोन्मौर्यैर्वृषलम् ।

तथाहं मौर्येन्दाः श्रियमपहरामीति कृतधीः

प्रकर्षे<sup>१</sup> मद्बुद्धेरतिशयितुमेष द्यदस्मितः ॥ ११ ॥

प्रत्यक्षवदाकाशे लक्ष्य बद्ध्वा । राक्षस विरम्यतामस्माद्दुर्व्यवासितात् । कुतः ।

उत्सिकः \*कुसचिवदृष्टराज्यतन्त्रो

नन्दोऽसौ न भवति चन्द्रगुप्त एषः ।

चाणक्यस्त्वमपि च नैव केवलं तं

साधर्म्यं मदनुकृते<sup>२</sup> प्रधानचैरम् ॥ १२ ॥

विचिन्त्य । अथ वा नातिमात्र मया मनः खेदयितव्यम् ।

मदभृत्यैः किल नाम पर्वतसुतो व्याप्तः 'प्रविष्टान्तरै-  
रुद्युक्ताः स्वनियोगसाधनविधौ सिद्धार्थकाद्याः स्पशाः ।

कृत्वा संप्रति कैतवेन कलहं मौर्येन्दुना राक्षसं

भेत्स्यामि स्वमतेन भेदकुशलं<sup>३</sup> ह्येष प्रतीपं द्विषः ॥ १३ ॥

प्रविश्य कञ्चुकी । कष्टं खलु सेवा ।

भेतव्यं नृपतेस्ततः सचिवतो राज्ञस्ततो बल्लभा-

दन्येभ्यश्च भवन्ति येऽस्य भवने लब्धः सादा विदाः ।

दैन्यादुन्मुखदर्शनापलपनैः पिण्डार्थमायस्यतः

सेवां लाघवकारिणीं कृतधियः स्थाने श्ववृत्तिं विदुः ॥ १४ ॥

१ नन्दान् T. २ प्रभावं M H. ३ वृतेः M T.H. ४ प्रतिष्ठा° M. प्रदिष्ठा° H

५ कुशलो ह्येषः प्र° M. कुशलस्त्वेष प्र° M. कुशलो देवप्र° H

\* Read सचिवविमृष्ट°



परिक्रम्यावलोक्य च । इदमार्यचाणक्यस्य गृहम् । यावत् प्रविशामि ।

प्रविश्यावलोक्य च । अहो राजाधिराजमन्त्रिणो विभूति ।

उपलशकलमेतद् भेदकं गोमयानां

बट्टाभिरुपहतानां वहिषां 'कूटमेतत् ।

शरणमपि समिद्धिः शुष्यमाणाभिरन्त<sup>२</sup>-

र्विनमितपटलान्तं दृश्यते जीर्णकुड्यम् ॥१५॥

तत् स्थाने ग्लवस्य वृषलो देवश्चन्द्रगुप्तः । कुतः

स्तुवन्त्यश्रान्तास्याः क्षितिपतिमभूतैरपि गुणैः

प्रवाचः कार्पण्याद्यदवितथवाचोऽपि 'पुरुषाः ।

प्रभावस्तृष्णायाः स खलु सकलः स्यादितरथा

निरिहाणामीशस्तृणमिव निरस्कारविषयः ॥१६॥

विलोक्य सभयम् । अयमार्यचाणक्यमितिष्ठति

यो नन्दमार्यैर्नृपयोः 'परिगृह्य लोक-

भैस्तोदयावतिदिशन्नविभिलकालम् ।

पर्यायपातितहिमोष्णमसर्वगामि

धाम्नातिशाययति धाम सहस्रधाम्नः ॥१७॥

जानुभ्या भर्मा निपत्य । जयत्वार्यः ।

चाणक्यः । वैहीनरे किमागमनप्रयोजनम् ।

३ कञ्चुकी । आर्यं प्राणतिभ्रमत्रलिभूमिपालमौलिमणिशिखापिशङ्कि-

तपाद्युगलो देवश्चन्द्रगुप्त आर्यं शिरसा प्रणम्य विज्ञापयति । अकृत-

क्रियान्तरायमार्यं द्रष्टुमिच्छामाति ।

६ चाणक्यः । वृषलो मां द्रष्टुमिच्छति । वैहीनरे न ग्लु वृषलस्य श्रवण-

मुपगतोऽयं मत्कृत्तः कौमुदीमहोत्सवप्रतिषेधः ।

कञ्चुकी । आर्यं । अथ किम् ।

९ चाणक्यः । सक्रोधम् । आः केन कथितम् ।

कञ्चुकीः । सभयम् । प्रसीदत्वार्यः । स्वयमेव सुगाङ्गप्रासादगतेन देवे-  
नावलोकितमप्रवृत्तकौमुदीमहोत्सवं पुरम् ।

१ स्तोमम् M स्तूपम् H T. २ आभि in all but H (M). ३ कृतिनः M H.  
४ परिभूय in all but H(M). ५ प्रतिदिशन्नवि० M. उपदिशन्नवि० H. अदिशदप्रति० T

१२चाणक्यः । ज्ञातम् । ततो भवद्भिर्मदन्तरेण प्रोत्साह्य कोपितो वृषलः ।  
किमन्यत् ।

कञ्चुकी भय नाटयन्तृष्णीमघोमुखस्तिष्ठति ।

१५चाणक्यः । अहो राजपरिजनस्य चाणक्योपरि प्रद्वेषपक्षपातः । अथ  
क वृषलः ।

कञ्चुकी । आर्य सुगाङ्गगतेन देवेनाहमार्यपादमूलं प्रेषितः ।

१८चाणक्यः । उत्थाय । सुगाङ्गमार्गमादेशय ।

कञ्चुकी । इत इत आर्यः । उभौ परिक्रामतः ।

कञ्चुकी । एष सुगाङ्गप्रासादः । शनैरारोहत्वार्थः ।

२१चाणक्यः । नाट्येनारुह्यावलोक्य च । अये सिंहासनमध्यास्ते वृषलः ।  
साधु ।

नन्दैर्वियुक्तमनपेक्षितराजवृत्तैः<sup>१</sup>

रध्यासितं च वृषलेन वृषेण राक्षाम् ।

सिंहासनं सदृशपार्थिवसंगतं च

प्रीतिं त्रयस्त्रिगुणयन्ति गुणा ममैते ॥१८॥

उपसृत्य । विजयतां वृषलः ।

राजा । सिंहासनादुत्थाय । आर्य चन्द्रगुप्तः प्रणमति । इति पादयोः पतति ।

३चाणक्यः । पाणीं गृहीत्वा । उत्तिष्ठ वत्स ।

आ शैलेन्द्राच्छिलान्तःस्खलितसुरनदीशीकरासारशीता-

दा तीराञ्जकरागस्फुरितमणिरुचो दक्षिणस्यार्णवस्य ।

आगत्यागत्य भीतिप्रणतनृपशतैः शश्वदेव क्रियन्तां

चूडारत्नांशुगर्भास्तव चरणयुगस्याङ्गुलीरन्ध्रभागाः ॥१९॥

राजा । आर्यप्रसादादनुभूयत एवैतद् । उपविशत्वार्थः ।

उभौ यथोचितमुपविष्टौ ।

३चाणक्यः । वृषल किमर्थं वयमाहूताः ।

राजा । आर्यस्य दर्शनेनात्मानमनुग्राहयितुम् ।

चाणक्यः । सस्मितम् । अलमनेन प्रश्रयेण । न निष्प्रयोजनमाधिका-

रवन्तः प्रभुभिराहूयन्ते ।

१ राजैः १. २ परा प्रगुणं ३ ४ ५. ३ नत्प्रयोञ्जनमभिर्धायताम् । adden ३ ४

[ ३ सुद्रागश्चक्षुः ]

राजा । कौमुदीमहोत्सवप्रतिषेधस्य किं फलमार्यः पश्यति॥ ।

चाणक्यः । स्मितं कृत्वा । उपालब्धुं वयमाहूताः ।

१राजा । नहि नहि । विज्ञापयितुम् ।

चाणक्यः । यद्येवं तर्हि विज्ञापनीयानामवश्यं शिष्येण रुच्योऽ-  
नुरोद्धव्याः ।

१२राजा । एवमेतत् । कः संदेहः । किंतु न कदाचिदप्यार्यस्य निष्प्र-  
योजना प्रवृत्तिरित्यस्ति† नः प्रश्नावकाशः ।

चाणक्यः । वृषल सम्यग् गृहीतवानसि । न प्रयोजनमन्तरा चाणक्यः

१५स्वप्नेऽपि चेष्टते ।

राजा । अतः प्रयोजनशुश्रूषा मां मुखरयति ।

चाणक्यः । वृषल इह खल्वर्थशास्त्रकारास्त्रिविधां सिद्धिमुपवर्णयन्ति राजा-

१८यत्तां सचिवायत्तामुभयायत्तां च । तत्र सचिवायत्तसिद्धेस्तव किं प्रयो-  
जनान्वेषणेन । वयमेवात्राभियुक्ता वर्तामहे ।

राजा सकोपं मुखं परावर्तयति । नेपथ्ये वैतालिकां पठतः ।

प्रथमः ।

आकाशं काशपुष्पच्छविमभिवता भस्मना शुक्लयन्ती

शीतांशोरंशुजालैर्जलधरमलिनां क्लिश्नती कृत्तिमैर्भाम् ।

कापालीमुद्गहन्ती स्रजमिव घषलां कौमुदीमित्यपूर्वा

हासश्रीराजहंसा हरतु तनुरिव क्लेशमैशी शरद्वः ॥२०॥

अपि च

प्रत्यग्रोन्मेषजिह्वा क्षणमनभिसुखी रत्नदीपप्रभाणा-

मात्मव्यापारगुर्वी जनितजललवा जृम्भितैः साङ्गभङ्गैः ।

नागाङ्गं मोक्तुमिच्छोः शयनमुरुफणाचक्रवालोपधानं

निद्राच्छेदाभिताम्रा चिरमवतु हरेर्दृष्टिराकेकरा वः ॥२१॥

द्वितीयः ।

सत्त्वोत्कर्षस्य धाम्ना निधय इव कृताः केऽपि कस्यापि हेतो-

र्जेतारः स्वेन धाम्ना मदसलिलमुच्चां नागयूथेश्वराणाम् ।

दंष्ट्राभङ्गं मृगाणामधिपतय इव व्यक्तमानावलेपा

नाह्नाभङ्गं सहन्ते नृवर नृपतयस्त्वादृशाः सार्वभौमाः ॥२२॥

१ नियुक्ताः T H. २ तूल H. ३ नागाङ्गं M T.

॥ Read पश्यतीति ।

† Omit इत्यस्ति नः प्रश्नावकाशः ।

अपि च

भूषणाद्युपभोगेन प्रभुर्भवति न प्रभुः ।

परैरपरिभूताज्ञस्त्वमेव' प्रभुरुच्यते ॥ २३ ॥

चाणक्यः । स्वगतम् । प्रथमं तावद्विशिष्टदेवतास्तुतिरूपेण प्रवृत्तशर  
द्गुणप्रख्यापनम् । इदमपरं किमिति नावधारयामि । त्रिचिन्त्य । आः  
३ज्ञातम् । राक्षसस्यायं प्रयोगः । दुरात्मन् राक्षस दृश्यसे । जागर्ति  
खलु कौटिल्यः ।

राजा । आर्यं वैहीनरे आभ्यां वैतालिकाभ्यां सुवर्णसहस्रं दापय ।

६कञ्चुकी । यदाज्ञापयति देवः । परिक्रामति ।

चाणक्यः । वैहीनरे तिष्ठ तिष्ठ न गन्तव्यम् । कञ्चुकी सभयं राजा-  
नमवलोकयति । वृषल किमयमस्थाने महानर्थोत्सर्गः ।

९राजा । आर्येणैवं सर्वत्र निरुद्धस्य मे बन्धनमिव राज्यं न राज्यमिव ।

चाणक्यः । स्वयमनभियुक्तानां राज्ञामेते दोषाः संभवन्ति । तद्यदि न  
सहसे स्वयमभियुज्यस्व ।

१२राजा । एते वयं स्वकर्मण्यभियुज्यामहे ।

चाणक्यः । प्रियं नैः ।

राजा । यद्येवं तर्हि कौमुदीमहोत्सवप्रतिषेधस्य तावत्प्रयोजनं श्रोतु-  
१५मिच्छामः ।

चाणक्यः । वृषल कौमुदीमहोत्सवानुष्ठानस्य किं प्रयोजनमित्यहमपि  
श्रोतुमिच्छामि ।

१८राजा । प्रथमं तावन्मदाज्ञान्याघातः ।

चाणक्यः । वृषल ममापि त्वदाज्ञान्याघात एव कौमुदीमहोत्सवप्रति-  
षेधस्य प्रथमं प्रयोजनम् । कुतः ।

अभ्यधीनां तमालप्रभवकिसलयश्यामवेलावनाना-  
मापरिभ्यश्चतुर्णां चटुलतिमिकुलक्षोभितान्तर्जलानाम् ।

मालेवाज्ञा \*सपुष्पा तव नृप रुह्यते या शिरोभिः

सा मय्येव स्खलन्ती प्रथयति विनयालकृतं ते प्रभुत्वम् ॥२४॥

अथ त्वमपरं प्रयोजनं श्रोतुमिच्छसि तदपि कथयामि ।

१ त्वमिव in all but H (M). २ आशीर्वचनम् added M T H. ३ निरुद्ध-  
चेष्टाप्रसरस्य M T H. ४ ( एते ) वयम् (अपि) स्वकर्मण्यभियुज्यामहे added M T H.

५ राजा । अथापरमपि प्रयोजनं यत् तच्छ्रोतुमिच्छामि ॥ चाण० । तदपि  
कथयामि । M H. \* Read सुपुष्पा.

राजा । कथ्यताम् ।

३चाणक्यः । शोणोत्तरे मद्रचनात् कायस्थमचलं बृहि यत् भद्रभटप्रभृ-  
तीनामितोऽपरागादपक्रम्य मलयकेतुमाश्रितानां लेखपत्रं दीयताम् ।

प्रतीहारी । जं अज्जो आणवेदि । निष्क्रम्य पुनः प्रविश्य । अज्ज इमं  
६तं पत्तअं ॥ यदार्य आशापयति । आर्य इदं तत् पत्रकम् ।

चाणक्यः । गृहीत्वा । वृषल श्रूयताम् ।

राजा । दत्तावधानोऽस्मि ।

५चाणक्यः । वाचयति । सुगृहीतनामधेयस्य देवस्य चन्द्रगुप्तस्य सहोत्थायिनां  
प्रधानपुरुषाणामितोऽपक्रम्य\* वध्यमलयकेतुमाश्रितानां परिमाणलेख-  
पत्रम् । १प्रथमं तावद् गजाध्यक्षो भद्रभटोऽश्वाध्यक्षः पुरुदत्तो महाप्रती-

१२हारस्य चन्द्रसेनस्य भाग्नेयो डिङ्गरातो देवस्य स्वजनगन्धी महा-  
राजो बलगुप्तो देवस्यैव कुमारसेवको राजसेनः सेनापतेः सिंहबलस्य  
कर्नीयान् भ्राता भागुरायणो मालवराजपुत्रो रोहिताक्षः क्षत्रगणमुख्यो

१५विजयवर्मेति १ ।

राजा । अथैतेषामपरागहेतून् श्रोतुमिच्छामि ।

चाणक्यः । वृषल श्रूयताम् । अत्र यावेतौ हस्त्यश्वाध्यक्षौ भद्रभट-  
१८पुरुदत्तौ तौ स्त्रीमद्यमृगयाशीलौ हस्त्यश्वावेक्षणोऽनभियुक्तौ मयाधिका-  
रादवरोप्य स्वजीवनमात्रेणैव स्थापितावित्यपक्रम्य स्वेन स्वेनाधिकारेण  
मलयकेतुमाश्रितौ । यावेतौ डिङ्गरातबलगुप्तौ तावत्यन्तलोभाभिभूतौ

२१त्वद्दत्तं जीवनमबहु मन्यमानौ तत्र बहु लभ्यत इत्यपक्रम्य मलयकेतु-  
माश्रितौ । योऽप्यसौ भवतः कुमारसेवको राजसेनः स तव प्रसादा-  
दतिप्रभूतकोशहस्त्यश्वं सहसैव महदैश्वर्यमवाप्य पुनरुच्छेदशङ्कापक्रम्य

२४मलयकेतुमाश्रितः । योऽयं सेनापतेः सिंहबलस्य कर्नीयान् भ्राता भागु-  
रायणः सोऽपि पर्वतकेन सह समुत्पन्नसौहार्दस्तन्प्रीत्या च पिता ते  
चाणक्येन व्यापादित इति रहसि त्रासयित्वा मलयकेतुमपवाहितवान्

१ लेख्य M T H. २ आत्मगतम् । एते वयं देवस्य कार्योऽर्वाहताः स्म. ।  
प्रकाशम् । added at the end M T, एतावदेतत् पत्रम् । superadded M T H.  
३ इत्युत्पाद्य T H.

\* Read अपरागादपक्रम्य † Omit परिमाण. ‡ Omit प्रथमं.

२० भवदपथ्यकारिषु चन्दनदासादिषु निगृह्यमाणेषु स्वदोषाशङ्कायापक्रम्य मलयकैतुमाश्रितः । तेनाप्यसौ मम प्राणरक्षक इति कृतज्ञतामनुवर्तमानेनात्मनोऽनन्तरममात्यपदमारोपितः । यावेतौ रोहिताक्षविजयवर्माणौ ३० तावप्यतिमानित्वात् स्वदायादेभ्यस्त्वया दत्तं मानमसहमानौ मलयकेतुमाश्रितौ । इत्येषामपरागहतेवः ।

राजा । एतेषु ज्ञातापरागहेतुषु क्षिप्रं कस्मान्न प्रतिविहितमार्थेण ।

३३ चाणक्यः । वृषल न पारितं प्रतिविधातुम् ।

राजा । किमकौशलादुत प्रयोजनापेक्षया ।

चाणक्यः । कथमकौशलं भविष्यति । प्रयोजनापेक्षयैव ।

३६ राजा । प्रयोजनमिदं श्रोतुमिच्छामि ।

चाणक्यः । श्रूयतामवधार्यतां च । १ इह खल्वपरक्तानां प्रकृतीनां द्विविधं प्रतिविधानमनुग्रहो निग्रहश्च । अनुग्रहस्तावदाक्षिप्ताधिकारयोर्भद्रभटपुरुद-

३९ त्तयोः पुनरधिकारारोपणमेव । अधिकारश्च तादृशेषु व्यसनदोषेषु पुनरारोप्यमाणः सकलमेव राज्यस्य मूलं हस्त्यश्चमवसादयेत् ।

द्विङ्गरातबलगुप्तयोरतिलुब्धयोः सकलराज्यप्रदानेनाप्यपरितुष्यतोरनुग्रहः

४२ कथं शक्यः । राजसेनभागुरायणयोस्तु धनप्राणनाशभीतयोः कुतोऽनुग्रहस्यावकाशः । रोहिताक्षविजयवर्मणोरपि दायादमानमसहमानयोरतिमानिनोः कीदृशोऽनुग्रहः प्रीतिं जनयिष्यति । इति परिहृतः पूर्वः पक्षः ।

४५ उत्तरोऽपि वयमचिरादधिगतनन्दैश्वर्याः सहोत्थायिनं प्रधानपुरुषवर्गमुल्वणेन दण्डेन पीडयन्तो नन्दकुलानुरक्ताना प्रकृतीनामविश्वास्या स्याम इति परिहृतः । तदेवमुपगृहीतास्त्वेकैत्यपक्षो राक्षसोपदेशप्रवणो महीयसा

४८ म्लेच्छराजबलेन परिवृतः पितृवधामर्षितः पर्वतकपुत्रो मलयकेतुरस्मानभियोक्तुमुद्यतः । सोऽयं व्यायामकालो नोत्सवकाल इति दुर्गसंस्कारे प्रारब्धव्ये किं कौमुदीमहोत्सवेन ।

५१ राजा । बहु प्रष्टव्यमत्र ।

चाणक्यः । विश्रब्धं पृच्छ । ममापि बह्वाख्येयमत्र<sup>१</sup> ।

१ After this H adds राजा । उभयमपि क्रियते । कथ्यताम् । चाण० ।

२ भृत्य M.H., कृत्य omitted T. ३ After this M.H. add राजा । एष पृच्छामि । चाण० । अहमप्येष कथयामि ।

राजा । योऽस्य सर्वस्यानर्थस्य हेतुर्मलयकेतुः स कस्मादपक्रामन्नु-  
५४पेक्षितः ।

चाणक्यः । अनुपेक्षणे द्वयी गतिर्निगृह्येत वा प्रतिश्रुतं राज्यार्थं प्रति-  
पाद्येत वा । निग्रहे तावत् पर्वतकोऽस्माभिरेव व्यापादित इति कृतघ्न-  
५७तायाः स्वहस्तो दत्तः स्यात् । राज्यार्थप्रतिपादनेऽपि पर्वतकैर्विनाशे  
कृतघ्नतामात्रपरिहारः स्यात् । इति मलयकेतुरपक्रामन्नुपेक्षितः ।

राजा । अत्र तावदेवम् । राक्षसः पुनरिहैव वर्तमान आर्येणोपेक्षित  
६०इत्यत्र किमुत्तरमार्यस्य ।

चाणक्यः । राक्षसोऽपि स्वामिनि स्थिरानुरागत्वात् सुचिरमेकत्र  
वासाच्च\* शीलज्ञानां नन्दानुरक्तानां प्रकृतीनामत्यन्तविश्राम्यः प्रज्ञा-  
६३पुरुषकाराभ्यामुपेतः सहायभंपदा युक्तः कोशवानिहैवान्तर्नगरे वर्तमानः  
खलु महान्तमन्तःकोपमुत्पादयेत् । दूरीकृतस्तु बाह्यकोपमुत्पादयन्नपि  
न दुःसाध्यो भविष्यति । इत्यपक्रामन्नुपेक्षितः ।

६६राजा । तत् किमर्थमिहस्थ एवोपायैर्नोपक्रान्तः ।

चाणक्यः । कथमनुपक्रान्तो भविष्यति । ननुपायैरेवासौ हृदयेशः  
शङ्कुरिवोद्धृत्य दुरीकृतः ।

६९राजा । कस्माद्विक्रम्य न गृहीतः ।

चाणक्यः । राक्षसः खल्वसौ । विक्रम्य गृह्यमाणः स्वयं वा विनश्ये-  
द्युष्मद्दलानि वा विनाशयेत् । एवं सत्युभयथापि दोषः । पश्य ।

स हि भृशमभियुक्तो यद्युपेयाद्विनाशं

ननु वृषल वियुक्तस्तादृशोनासि पुंसा ।

अथ तव बलमुख्यान् घातयेत् सापि पीडा

वनगज इव तस्मात् सोऽभ्युपायैर्विनेयः ॥ २५ ॥

राजा । न शक्नुमो वयमार्यस्य वाचं वाचातिशयितुम् । सर्वथामात्य-  
राक्षस एवात्र प्रशस्यतरः ।

१ मलयकेतोरपक्रमणानुपेक्षणे M. मलयकेतावनुपेक्षतापक्रमणे H. २ स्वयं  
हस्तो M H. ३ विनाश. (केवल) कृतघ्नतामात्रफलं (v) फला ) स्यात् M H T.  
४ वाचा वाचं in all but H (M)

३चाणक्यः । न भवानिति वाक्यशेषः । भो वृषल तेन किं कृतम् ।  
राजा । श्रूयताम् । तेन खलु महात्मना

लब्धायां पुरि यावदिच्छमुषितं कृत्वा पदं नो गले  
व्याघातो जयघोषणादिषु बलादस्मद्दलानां कृतः ।  
अत्यर्थं विपुलैश्च नीतिविभवैः संमोहमापादिता  
विश्वास्येष्वपि विश्वसन्ति मतयो न स्वेषु वर्ग्येषु नः ॥२६॥

चाणक्यः । विहस्य । एतत् कृतं राक्षसेन ।<sup>१</sup>मया पुनर्ज्ञातं नन्दमिव  
भवन्तमुद्धृत्य भवानिव भूतले मलयकेतू राजाधिराजपदमारोपित इति ।  
३राजा । अन्येनैवेदमनुष्ठितम् । किमत्रार्यस्य ।  
चाणक्यः । अहो मत्सरिन्

आरुह्यारूढकोपस्फुरणविषमिताग्राङ्गुलीमुक्तचूडां  
लोकप्रत्यक्षमुग्रां सकलरिपुकुलोत्साददीर्घां प्रतिज्ञाम् ।  
केनान्येनावलिप्ता \*नवनवतिशतद्रव्यकोटीश्वरास्ते  
नन्दाः पर्यायसूनाः पशव इव हताः पश्यतो राक्षसस्य<sup>२</sup> ॥२७॥

राजा । नन्दकुलविद्वेषिणा दैवेर्ने ।

चाणक्यः । दैवमविद्वांसः प्रमाणयन्ति ।  
३राजा । विद्वांसोऽप्यविकल्पना भवन्ति ।

चाणक्यः । सकोपम् । वृषल कथं भृत्यमिव मामधिरोढुमिच्छसि ।

१ After this is inserted राजा । अथ किम् । H, राजा । अथ किम् । एतत्  
कृतममात्यराक्षसेन । M, with a further addition of चाण० । before मया  
पुनर्ज्ञातं० २ पर्यायभूताः M T, पर्यायशूराः H. ३ After this all but T (E)  
add अपि च ।

गृधैराबद्धचक्रं वियति विचलितैर्दीर्घनिष्कम्पपक्षै-  
र्धूमैर्ध्वस्तार्कभासां सधनमिव दिशां मण्डलं दर्शयन्तः ।  
नन्दाना नन्दयन्तः पितृवननिलयान् प्राणिनः पश्य चैत्या-  
निर्वाण्यद्यापि नैते ह्युतबहलवसावाहिनो इव्यवाहाः ॥ २८ ॥

and M T, superadd राजा । अन्येनैवेदमनुष्ठितम् ॥ चाण० । आः केन ।

४ इदमनुष्ठितम् added M H.

\* Read नव नवनवतिद्रव्य



शिखां मोक्तुं 'बद्धामपि पुनरयं धावति करः  
प्रतिज्ञामारोद्धे पुनरपि चलत्येष चरणः ।  
प्रणाशाक्षन्दानां प्रशमसुपयातं त्वमधुना  
परीतः कालेन ज्वलयसि पुनः क्रोधदहनम् ॥ २८ ॥

राजा । आत्मगतम् । कथं सत्यमेवार्यः कुपितः । तथा हि  
संरम्भस्पन्दिपक्ष्मक्षरदमलजलक्षालनक्षामयापि  
भ्रूभङ्गोद्भूतधूमं ज्वलितमिव पुनः पिङ्गया नेत्रभासा ।  
मन्ये ह्रस्वस्य रौद्रं रसमभिनयतस्ताण्डवे संस्मरन्त्या  
संजातोद्ग्रकम्पं कथमपि धरया धारितः पादघातः ॥२९॥

चाणक्यः । कृतककोपं संहृत्य । वृषल अलमुत्तरोत्तरेण । यद्यस्मत्तो  
गरीयान् राक्षसोऽवगम्यते तदिदं शस्त्रं तस्मै दीयताम् । शस्त्रमुत्सृज्यो-  
त्थाय च प्रत्यक्षवदाकाशे लक्ष्य बद्ध्वा स्वगतम् । राक्षस \*एष भवतः  
३कौटिल्यबुद्धिविजिगीषोर्बुद्धेः प्रकर्षः ।

चाणक्यतश्चलितभक्तिमहं सुखेन  
जेष्यामि मौर्यमिति संप्रति यः प्रयुक्तः ।  
भेदः किलैष भवता सकलः स एवं  
संपत्स्यते बत तवैव हि दूषणाय ॥ ३० ॥

निष्कार्तैः ।

राजा । आर्यं वैहीनरे अतः प्रभृत्यनादृत्य चाणक्यं चन्द्रगुप्तः स्वयमेव  
राजकार्याणि करिष्यतीति गृहीतार्था क्रियन्तां प्रकृतयः ।  
३कञ्चुकी । स्वगतम् । कथं निरुपपदमेव चाणक्यमिति । हन्त संहृतोऽ-  
धिकारः । अथ वा न खल्वत्र वस्तुनि दिवदोषः ।

१ मुक्तामपि H. २ After this is inserted कञ्चु० । देव

कुलममलिनं भद्रा मूर्तिर्भतिः धृतिशालिनी  
भुजबलमलं स्फीता लक्ष्मीः प्रभुत्वमखण्डितम् ।  
प्रकृतिभुग्गा ह्येतेभावाः मदस्य च हेतवो  
व्रजति पुरुषो यैरुन्मादं त एव तवाङ्कुशा ॥

३ चाणक्यो नार्यं चाणक्य इति H. M. चाणक्यामिति नार्यंचाणक्यमिति I.

\* Omit एष भवतः कौटिल्यबुद्धि विजिगी । † Read देवस्य दोषः

स दोषः सच्चिदस्यैव यदसत् कुरुते नृपः ।

याति यन्तुः प्रमादेन गजो व्यालत्ववाच्यताम् ॥३१॥

राजा । आर्यं किं विचारयासि ।

कञ्चुकी । देव न किञ्चित् । दिष्ट्या देव इदानीं देवः संवृत्तः ।

३राजा । स्वगतम् । एवमस्मासु गृह्यमाणेषु स्वकार्यसिद्धिकामः सकामो  
भवत्वार्यः । प्रकाशम् ।—आर्यं शीघ्रं गच्छ ।

कञ्चुकी । यदाज्ञापयति देवः । निष्क्रान्तः ।

६राजा । शोणोत्तरे अनेन शुष्ककलहेन शिरोवेदना मां बाधते । तच्छ-  
यनगृहमादेशय ।

प्रतीहारी । एदु एदु देवो ॥ एत्वेतु देवः ।

९आसनादुत्थाय राजा । स्वगतम् ।

आर्याज्ञयैव मम लङ्घितगौरवस्य

बुद्धिः प्रवेष्टुमिव भूविवरं प्रवृत्ता ।

ये सत्यमेव हि गुरुनतिपातयन्ति

तेषां कथं नु हृदयं न भिनत्ति लज्जा ॥३२॥

निष्क्रान्तौ ।

इति कृतककलहो नाम तृतीयोऽङ्कः ।

१ आर्यं शीघ्रं गच्छ । कञ्चु० । यदाज्ञापयति देवः । निष्क्रान्तः । omitted  
M T H. २ म गुरुं प्रतिमानयन्ति M H

राक्षसोद्योगो नाम  
चतुर्थोऽङ्कः ।

ततःप्रविशत्यध्वगवेषः करभकः ।

करभकः । हीमाणहे हीमाणहे ।

जोअणसदं समहिअं \*को णाम गदागदं इह करेदि ।

अट्टाणगमणगुब्बी पड्डणो अण्णा जइ ण होदि ॥

जाव अमच्चरक्खसं पेक्खामि । परिकम्य । इदं भट्टिणो अमच्चरक्ख-  
सस्स गेहं । समन्तादवलोक्य । †को एत्थ दुवारिआणं । णिवेदेह  
भट्टिणो अमच्चरक्खसस्स एसो करभओ तुवरन्तो पाडलित्तादो  
३ आगदो त्ति ॥ आश्चर्यमाश्चर्यम् ।

योजनशत समाधिकं को नाम गतागतमिह करोति ।

अस्थानगमनगुर्वी प्रभोराज्ञा यदि न भवति ॥

६ यावदमात्यराक्षस प्रेक्षे ।...इद भर्तुरमात्य राक्षसस्य गेहम् ।...कोऽत्र दौवारि-  
काणाम् । निवेदयत भर्त्रेऽमात्यराक्षसाय । एष करभकस्त्वरमाणः पाटलियु-  
त्रादागत इति ।

१ प्रविश्य दौवारिकः । भद्र सणिअं मन्तेहि । एसो अमच्चो कज्जचिन्ता-  
जणिदेण जाअरेण समुप्पण्णासीसवेअणो अज्ज वि सअणं ण मुञ्चदि ।  
ता चिट्ठ मुहुत्तअं । लब्धावसरो तुह आअमणं णिवेदेमि ॥ भद्र शनै

१२ मन्त्रयस्व । एषोऽमात्यः कार्यचिन्ताजनितेन जागरेण समुत्पन्नशीर्षवेदनोऽ-  
द्यापि शयन न मुञ्चति । तस्मात् तिष्ठ मुहूर्तम् । लब्धावसरस्तवागमनं  
निवेदयामि ।

१५ करभकः । भद्रमुह तह करेहि ॥ भद्रमुख तथा कुरु ।

ततः प्रविशति शयनगतः शकटदासेन सह सचिन्तो राक्षसः ।

राक्षसः ।

मम विमृशतः कार्यारम्भे विधेरविधेयता-

३ मपि च कुटिलां कौटिल्यस्य प्रचिन्तयतो मतिम् ।

अथ च \*विहिते \*तत्कृत्यानां निकाममुपग्रहे

कथमिदमिहेत्युच्चिद्रस्य †प्रयान्त्यनिशं निशाः ॥ २ ॥

अपि च

१ राअणिओओ महिओ T. २ करहंओ करहओ विअ M. H. ३ सहजकु  
M. H. अपि च कु० T. ४ विहिते M. ५ मत् T. ६ पयात्यनिशं निशा T

\* Read कोअणसदा सयहिअ † Read जे

कार्योपक्षेपमादौ तनुमपि रचयंस्तस्य विस्तारमिच्छन्  
बीजानां गर्भितानां फलमतिगहनं गूढमुद्ग्रेदयंश्च ।  
कुर्वन् बुद्ध्या विमर्शं प्रसृतमपि पुनः संहरन् कार्यजातं  
कर्ता वा नाटकानामिममनुभवति क्लेशमस्मद्विधो वा ॥ ३ ॥

तदपि नाम\* दुरात्मा चाणक्यबटुः—

उपसृत्य दौवारिकः । जेटु—॥ जयतु—

३ राक्षसः । अतिसंधातुं शक्यः स्यात् ।

दौवारिकः । अमच्चो ॥ अमात्यः ।

राक्षसः । वामाक्षिस्पन्दनं सूचयित्वा । दुरान्मा चाणक्यबटुर्जयत्विति-  
६ संधातुं शक्यः स्यादमात्यः । प्रकाशम् । भद्र किमसि वक्तुकामः ।

दौवारिकः । अमच्च एसो करभओ पाडलिपुत्तादो आअदो इच्छदि  
अमच्चं पेक्खिटुं ॥ अमात्य एष करभकः पाटलिपुत्रादागत इच्छति

१ अमात्यं प्रेक्षितुम् ।

राक्षसः । शीघ्रं प्रवेशय ।

दौवारिकः । जं अमच्चो आणवेदि । निष्कम्य पुरुषमुपसृत्य । भद्र

१२ उपसप्तप अमच्चम् ॥ इति निष्कान्तः ॥ यदमात्य आज्ञापयति । . . भद्र उपसर्पामात्यम् ॥

करभकः । उपसृत्य । जेटु अमच्चो ॥ जयत्वमात्यः ।

१५ रासक्षः । भद्र उपविश ।

करभकः । जं अमच्चो आणवेदि । भूमावुपविशति ॥ यदमात्य आज्ञापयति ।

१८ राक्षसः । स्वगतम् । कस्मिन् प्रयोजने मयायं प्राहित इति प्रयोजनानां  
बाहुल्यान्न खल्ववधारयामि । चिन्तां नाटयति ।

ततः प्रविशति वेत्रपाणिः पुरुषः ।

२१ पुरुषः । ओशलध अय्या ओशलध । अवेध । हीमणहे ण । पेस्कध—

दूले पच्चाशत्ती दंशणमवि दुल्लहं अधजेहि ।

कल्लणकुलहलणं ३ देआणं ४ भूमिदेआणं ॥ ४ ॥

१ इति added H. (वागीश्वरी) वामाक्षिस्पन्दनेन प्रस्तावगतं (vl गता) प्रति-  
पादयति । तथापि नोद्यमस्त्याज्यः । superadded M T. २ माणहे M T H.

३ देवाण अ ( vl. व ) M H, देआणं विअ T. ४ मणुस्मदेआणं T,

\* Omit अपि नाम.

आकांक्षे । अय्या किं भणथ । किंणिमित्तं ओशालणा कळीअदित्ति ।  
अय्या एशे खु कुमाले मलयकेतू शमुप्पणगशीशवेअणं अमच्चलः कशं  
३ पेस्किदुं इदो आगश्चदि । ता ओशालणा कळीअदि । इति निष्कान्तः ॥  
अपसरतं । आर्याः अपसरत । अपेत आश्चर्यम् । न प्रेक्षध्वम्  
दूरे प्रत्यासत्तिदर्शनमपि दुर्लभमधन्यैः ।

६ कल्याणकुलगृहाणा देवाना भूमिदेवानाम् ॥  
आर्याः किं भणथ । किं निमित्तमुत्सारणा क्रवत इति । आर्याः एष खलु  
कुमारो मलयकेतुः समुत्पन्नशीर्षवेदनममात्यराक्षस प्रेक्षितुमित आगच्छति ।  
१ तदुत्सारणा क्रियते ।

ततः प्रविशति भागुरायणेन कञ्चुकिना चानुगम्यमानो मलयकेतुः ।  
२ मलयकेतुः । निःश्वस्यात्मगतम् । अद्य दशमो मासस्तातस्योपरतस्य । न  
३ चास्माभिर्वृथापौरुषाभिमानमुद्ग्रहद्विस्तमुद्दिश्य तोयाञ्जलिरप्यावर्जितः ।  
प्रतिज्ञातं चैतत् पुरस्तात्

वक्षस्ताडनाभिन्नरत्नवलयं भ्रष्टोत्तरीयांशुकं  
हाहेत्युच्चरितार्तनादकरुणं भूरेणुरुक्षालकम् ।  
१ यादृङ्गमातृजनस्य शोकजनितं संप्रत्यवस्थान्तरं  
शत्रुस्त्रीषु मया विधाय गुरवे देयो निवापाञ्जलिः ॥५॥

तत्किं बहुना ।

उद्यच्छता धुरमकापुरुषानुरूपां  
गन्तव्यमाजिनिधनेन पितुः पथा वा  
आच्छिद्य वा स्वजननीजनलोचनेभ्यो  
नेयो मया रिपुवधूनयनानि बाष्पः ॥६॥

प्रकाशम् । आर्यं जाजले \*उच्यन्तामस्मद्भचनादनुयायिनो राजानः ।  
एक एवाहममात्यराक्षसस्यातर्कितगमनेन प्रीतिमुत्पादयितुमिच्छामि ।  
३ तत् कृतमनुगमनेनेति ।

कञ्चुकी । यदाज्ञापयति कुमारः । परिक्रम्याकाशे । भो भो राजानः  
कुमारः समाज्ञापयति । न खल्वहं केनचिदनुगन्तव्य इति । विलोक्य  
६ सहर्षम् । कुमारस्याज्ञानन्तरमेव सर्वे राजानो निवृत्ताः । पश्यतु  
कुमारः ।

१ च omitted in all bnt H (M B). २ तादृङ् M T H.

\* Read एक एवा.....च्छामि । तदुच्यन्ता.....राजानः । कृतमनुगम-  
नेनेति ।

लोत्सेधैः स्कन्धदेशैः खरतरकाविकाकर्षणात्यर्थभुम्भै-  
रश्वः कैश्चिन्निरुद्धाः खमिव खुरुपुटैः खण्डयन्तः पुरस्तात् ।  
केचिन्मातङ्गमुख्यैर्विहतजवतया मूकघण्टैर्निवृत्ता  
मर्यादां भूमिपाला जलधय इव ते देव नोल्लङ्घयन्ति ॥७॥

मलयकेतुः । आर्यं त्वमपि संपरिजनो\* निवर्तस्व । भागुरायण एको  
मामनुगच्छतु ।

३ कञ्चुकी । यदाज्ञापयति कुमारः । \*इति सपरिजनो' निष्कान्तः ।

मलयकेतुः । सखे भागुरायण विज्ञप्तोऽहमिहागच्छद्भिर्भद्रभटप्रभृतिभि-  
र्यथा वयममात्यराक्षसद्वारेण न कुमारमाश्रयामहे किंतु कुमारस्य सेनापतिं  
६ शिखरसेनं द्वारीकृत्य दृष्टामात्यपरिगृह्णाताच्चन्द्रगुप्तादपरक्ताः कुमारमार्भि-  
गामिकगुणयोगादाश्रयणीयमाश्रयामहे । तन्न मया सुचिरमपि विचार-  
यता तेषां वाक्यार्थोऽधिगतः ।

५ भागुरायणः । कुमार न दुर्बोधोऽयमर्थः । विजिगीषुरात्मगुणसंपन्नः  
प्रियहितद्वारेणाश्रयणीय इति न्याय्यमेव ।

मलयकेतुः । सखे भागुरायण नन्वमात्यराक्षसोऽस्माकं प्रियतमो हित-

१२ तमश्च ।

भागुरायणः । एवमेतत् । किं त्वमात्यराक्षसश्चाणक्ये बद्धवैरो न  
चन्द्रगुप्ते । तद्यदि कदाचिच्चाणक्यमतिजितकाशिनमसहमानः स साचि-  
१५ न्यादवरोपयेत् ततो नन्दकुलभक्त्या नन्दान्ववाय एवायमिति सुहृज्जै-  
नापेक्षय चामात्यराक्षसश्चन्द्रगुप्तेन सह संदधीर्त्तं । एवं सत्यस्मासु  
कुमारो न विश्वसेदित्ययमेषां वाक्यार्थः ।

१८ मलयकेतुः । युज्जते । अमात्यराक्षसस्य गृहमादेशय ।

भागुरायणः । इत इतः कुमारः । परिक्रम्य । इदममात्यराक्षसस्य गृहम् ।  
प्रविशतु कुमारः ।

२१ मलयकेतुः । एष प्रविशामि ।

१ ससैनिको H (B). २ आभिरामिक M T. ३ संपत्सुहृ-*M*, संजातसुहृ० H.  
४ चन्द्रगुप्तोऽपि पितृपर्यायागत एवायमिति संधिमनुमन्येत । added in all but  
H (M N).

\* Read सशैबिको † Read नन्दान्ववाय एवायमिति नन्दकुलभक्त्या

राक्षसः । स्वगतम् । आं स्मृतम् । प्रकाशम् । मद्र अपि दृष्टस्त्वया  
कुसुमपुरे वैतालिकः \*स्तनकलशः ।

२७ करभकः । अमच्च अहं इं ॥ अमात्य अथ किम् ।

मलयकेतुः । आकर्ण्य । सखे भागुरायण कुसुमपुरवृत्तान्तः प्रस्तूयते  
तन्नोपसर्पामः । शृणुमस्तावत् । कुतः ।

१ सत्त्वभङ्गभयाद्राक्षां कथयन्त्यन्यथा पुरः ।

अन्यथा विवृतार्थेषु स्वैरालापेषु मन्त्रिणः ॥८॥

भागुरायणः । यदाज्ञापयति कुमारः ।

राक्षसः । अपि तत्कार्यं सिद्धम् ।

३ करभकः । अमच्चस्स पसाएण सिद्धं ॥ अमात्यस्य प्रसादेन सिद्धम् ।

मलयकेतुः । सखे किं तत् कार्यम् ।

भागुरायणः । गहनः खलु सचिववृत्तान्तो नैतावता पारिच्छेत्तुं शक्यते ।

६ अवहितस्तावच्छ्रोतुमर्हति कुमारः ।

राक्षसः । विस्तरेण श्रोतुमिच्छामि ।

करभकः । सुणादु अमच्चो । अत्थि दाव अहं अमच्चेण आणत्तो ।

५ करभक कुसुमपुरं गच्छिअ मह वअणेण भाणिदव्वो तुए वेआलिओ  
थणकलसो\* जह चाणक्कहदएण तेसु तेसु अण्णाभङ्गेसु अणुचिट्ठीअमा-  
णेसु चन्दउत्तो समुत्तेअणसमत्थेहि सिलोएहि उवसिलोअइदव्वो त्ति ॥

१२ शृणोत्वामात्यः । अस्ति तावदहममात्येनाज्ञतः । करभक कुसुमपुरं गत्वा मम  
वचनेन भाणितव्यस्त्वया वैतालिकः †स्तनकलशो यथा चाणक्यहतकेन तेषु तेष्वाल-  
शाभङ्गेष्वनुष्ठीयमाणेषु चन्द्रगुप्तः समुत्तेजनसमर्थैः श्लोकैरुपश्लोकयितव्य इति ।

१५ राक्षसः । ततस्ततः ।

करभकः । तदो मए पाडलिउत्तं गदुअ सुणाविदो अमच्चसंदेसं वेआ-  
लिओ \*थणकलसो । एत्थन्तरे णन्दउलविणासदूणस्स पोरजणस्स परि-

१८ दोसं समुप्पादअन्तेण चन्दउत्तेण आघोसिदो कोमुदीमहोस्सवो । सो  
अ चिरकालपरिवट्टमाणो जणिदपरिचओ<sup>२</sup> अभिमदबन्धुजणसमागमो  
विअ ससिणेहं बहु माणिदो णअरजणेण ॥ ततो मया पाटलिपुत्रं गत्वा

१ मन्त्रभङ्ग M. २ चिरकालपवत्त(मा)ण जणिदपरिओसो M.H.

†Read थवकलसो. \* Read स्तवकलशो ।

- ३१ श्रावितोऽमात्यसंदेशं वैतालिकः\*स्तनकलशः । अत्रान्तरे नन्दकुलविनाशद्वन्द्वस्य पौरजनस्य परितोष समुत्पादयता चन्द्रगुप्तेनाघोषितः कौमुदीमहोत्सवः । स च चिरकालपरिवर्तमानो जनितपरिचयोऽभिमतबन्धुजनसमागम इव सजेहं
- ३२ बहु मानितो नगरजनेन ।  
राक्षसः । सबाष्पम् । हा देव नन्द

कुमुदानन्दं जगदानन्दहंतुना ।

कीदृशी सति चन्द्रेऽपि नृपचन्द्र त्वया विना ॥९॥

करभकः । तदो सो लोअलोअणाणन्दभूदो अणिच्छन्तस्स य्येव तंस्स णिवारिदो चाणक्कहदएण । एत्थन्तरे ण्णकलसेण चन्दउत्तसमुत्तेइआ ३सिलोअपरिवाडी‡ पवट्टिदा ॥ ततः स लोकलोचनानन्दभूतोऽनिच्छत एव तस्य निवारितश्चाणक्यहतकेन । अत्रान्तरे \*स्तनकलशेन चन्द्रगुप्तसमुत्तेजिका श्लोकपरिपाटिः प्रवर्तिता ।

६ राक्षसः । कीदृशी सा ।

करभकः सत्त्वोद्रेकस्येत्यादि पूर्वोक्तं पठति ।

राक्षसः । सहर्षम् । साधु सखे \*स्तनकलश साधु । काले भेदबीज-  
१मुत्समवश्यं फलमुपदर्शयिष्यति । कुतः ।

सद्यःक्रीडारसच्छेदं प्राकृतोऽपि न मर्षयेत् ।

किमु लोकाधिकं तेजो बिभ्राणः पृथिवीपतिः ॥१०॥

मलयकेतुः । एवमेतत् ।

राक्षसः । ततस्ततः ।

३करभकः । तदो चन्दउत्तेण अण्णाभङ्गकलुसिदेण पसंग सूइदं अमच्चस्स गुणं पसंसिअ अपब्भंसिदो अहिआरादो चाणक्कहदओ ॥ ततश्चन्द्रगुप्ते-  
नाशाभङ्गकलुषितेन प्रसङ्गसूचितममात्यस्य गुणं प्रशस्यापभ्रष्टोऽधिकाराच्चाण क्यहतकः ।

६मलयकेतुः । सखे भागुरायण गुणप्रशंसया दर्शितश्चन्द्रगुप्तेन राक्षसे पक्षपातः ।

भागुरायणः । कुमार न तथा गुणप्रशंसया यथा चाणक्यवटोर्निरा-  
१करणेन ।

१ णाअरजणस्स म ह. २ The speech is Omitted in M H. ३ धाय म ह.

\* Read स्तनकलश † Read षणकलश ‡ Read परिवाडी



राक्षसः । किमर्थमेकः कौमुदीमहोत्सवप्रतिषेधश्चन्द्रगुप्तस्य चाणक्यं प्रति कोपकारणमुतान्यदप्यस्ति ।

१२ मलयकेतुः । सखे चन्द्रगुप्तस्यापरकोपकारणान्वेषणेन किं फलमेष पश्यति ।

भागुरायणः । कुमार मतिमांश्चणक्यो न तुच्छे प्रयोजने चन्द्रगुप्तं १५ कोपयिष्यति । न च कृतवेदी चन्द्रगुप्त एतावता चाणक्यगौरवमुल्लङ्घयिष्यति । सर्वथा चाणक्यचन्द्रगुप्तयोः पुष्कलात् कारणाद्यो विश्लेष उत्पद्येत स अत्यन्तिको भविष्यतीति ।

१८ करभकः । अत्थि अण्णं वि चन्दउत्तस्स कोवकारणं उवेक्खिदो णेण अवक्कमन्तो कुमारो मलअकेदू अमच्चरक्खसो अत्ति ॥ अस्यन्यदपि चन्द्रगुप्तस्य कोपकारणमुपेक्षितोऽनेनापकामन् कुमारो मलयकेतुरमात्य- २१ राक्षसश्चेति ।

राक्षसः । सहर्षम् । सखे शकटदास हस्तगतो मे चन्द्रगुप्तो भविष्यति ।

शकटदासः । ईदानी चन्दनदासस्य बन्धनान्मोक्षो भवतां च पुत्र-

२४ दारैः सह समागमः । जीवसिद्धेः संप्रति क्लेशच्छेदः ।

भागुरायणः । स्वगतम् । जातः सत्यं जीवसिद्धिप्रभृतीनां क्लेशच्छेदः ।

मलयकेतुः । सखे हस्तगतो मे चन्द्रगुप्तो भविष्यति इति व्याहरतः २७ कोऽस्याभिप्रायः ।

भागुरायणः । किमन्यत् । चाणक्यादपकृष्टस्य चन्द्रगुप्तस्योद्धरणे सौकर्यं पश्यति ।

३० राक्षसः । भद्र हताधिकारः क साम्प्रतमसौ बटुः ।

करभकः । तर्हि ज्वे पाडलिउत्ते पड्डिवसदि ॥ तत्रैव पाटलीपुत्रे प्रतिवसति ।

राक्षसः । सावेगम् । किं तत्रैव प्रतिवसति । न तपोवनं गतः प्रतिज्ञां वा ३३ न पुनः समारूढवान् ।

करभकः । अमच्च तपोवणं गच्छदि त्ति सुणीअदि ॥ अमात्य तपोवनं गच्छतीति श्रूयते ।

३६ राक्षसः । सखे शकटदास नेदमुपपद्यते । पश्य ।

१ एवैकः M T H. २ निष्प्रयोजनमेव T. ३ अण्णाई वि चादउत्स कोवकारणाई M H. ४ Read in continuation of the preceding speech of राक्षसः with the omission of जीवसिद्धेः संप्रति क्लेशच्छेदः । 10 H. ५ उद्धरणे 01 सौकर्यं पश्यति । B

देवस्य येन पृथिवीतलवासवस्य  
साग्रासनापनयजा निकृतिर्न सोढा ।

सोऽयं स्वयंकृतनराधिपतेर्मनस्वी

मौर्यात् कथं नु परिभूतिमिमां सहेत ॥ ११ ॥

मलयकेतुः । सखे चाणक्यस्य तपोवनगमने पुनः प्रतिज्ञारोहणे वा कास्य स्वार्थसिद्धिः ।

३ भागुरायणः । नात्यन्तदुर्बोधोऽयमर्थः । यावच्चाणक्यश्चन्द्रगुप्ताद् दूरीभवति तावदेवास्य स्वार्थसिद्धिः ।

शकटदासः । अमात्य अलमन्यथा विकल्पितेन । उपपद्यत एवैतत् ।

६ पश्यत्वमात्यः ।

राज्ञां चूडामणीन्दुद्युतिखाचितशिखे मूर्ध्नि विन्यस्तपाद्ः

स्वैरेवोत्पाद्यमानं किमिति विषहते मौर्य आज्ञाविघातम् ।

कौटिल्यः कोपनोऽपि स्वयमभिचरणे ज्ञातदुःखः प्रतिज्ञां

दैवात् पूर्णप्रतिज्ञः पुनरपि न करोत्यायतिज्यानिभीतः ॥१२॥

राक्षसः । सखे शकटदास एवमेतत् । गच्छ विश्रामय करभकम् ।

शकटदासः । यदाज्ञापयत्यमात्यः । करभकेण सह निष्क्रान्तः ।

३ राक्षसः । अहमपि कुमारं द्रष्टुमिच्छामि ।

मलयकेतुः । उपसृत्य । अहमेवार्यं द्रष्टुमागतः ।

राक्षसः । अवलोक्य । अये कुमारः । आसानादुत्थाय । इदमासनम् । उप-

६ वेष्टुमर्हति कुमारः ।

मलयकेतुः । अयमुपविशामि । उपविशत्वार्यः । यथार्हमुपविष्टौ ।

मलयकेतुः । आर्य अपि सह्या शिरोवेदना ।

९ राक्षसः । कुमारस्याधिराजशब्देनातिरस्कृते कुमारशब्दे कुतो मे शिरोवेदनायाः सह्यता ।

मलयकेतुः । उरीकृतमेतदार्येण न दुष्प्रापं भविष्यति । तत् कियन्तं

१२ कालमस्माभिरेवं संभृतबलैरपि शत्रुव्यसनं प्रतीक्षमाणैरुदासितव्यम् ।

राक्षसः । कुतोऽद्यापि कालहरणस्यावकाशः । प्रतिष्ठस्व विजयाय ।

मलयकेतुः । आर्य अपि किञ्चिच्छत्रोर्व्यसनमुपलब्धम् ।

१ निरपेक्षः added before चन्द्र M H. २ एव omitted in all but H (E)

३ अतिचरणे M. ४ ग्लानि T.

१५ राक्षसः । उपलब्धम्—

मलयकेतुः । कीदृशं तत् ।

राक्षसः । सचिवव्यसनम् । किमन्यत् । अपकृष्टश्चाणक्याच्चन्द्रगुप्तः ।

१८ मलयकेतुः । आर्यं सचिवव्यसनमव्यसनमेव ।

राक्षसः । अन्येषां भूपतीनां सचिवव्यसनमव्यसनं स्यान्न पुनश्चन्द्र-  
गुप्तस्य ।

२१ मलयकेतुः । आर्यं नैतदेवम् । चन्द्रगुप्तप्रकृतीनां चाणक्यदोषा अप-  
रागहेतवः । तस्मिन् निराकृते पथममपि चन्द्रगुप्तेऽनुरक्ताः संप्रति सुत-  
रामेव तत्रानुरागं दर्शयिष्यन्ति ।

२४ राक्षसः । मैवम् । इह खलु द्विप्रकाराः प्रकृतयश्चन्द्रगुप्तसहोत्थायिन्यो  
नन्दकुलानुरक्ताश्च । तत्र चन्द्रगुप्तसहोत्थायिनीनां चाणक्यदोषा अप-  
रागहेतवो न नन्दकुलानुरक्तानाम् । तास्तु नन्दकुलमनेन पितृकु-

२७ लभूतं कृतघ्नेन घातितमित्यपरागामर्षाभ्यां विप्रकृताः सत्यः स्वाश्रयम-  
लभमानाश्चन्द्रगुप्तमनुवर्तन्ते । त्वादृशं पुनः प्रतिपक्षोद्धरणे संभावितश-  
क्तिमभियोक्तारमासाद्य क्षिप्रमेनं परित्यज्य त्वामेवाश्रयिष्यन्ते । अत्र

३० निदर्शनं वयमेव ।

मलयकेतुः । आर्यं किमेतदेकमेव सचिवव्यसनमभियोगकारणं चन्द्रगु-  
प्तस्याहोस्विदन्यदप्यस्ति ।

३३ राक्षसः । कुमार किमन्यैर्बहुभिः । एतद्धि प्रधानतमम् ।

मलयकेतुः । आर्यं कथमिव प्रधानतमम् । किमिदानीं चन्द्रगुप्तः स्वका-  
र्यधुरामन्यत्र मन्त्रिणि समासज्य स्वयं प्रतिविधातुमसमर्थः ।

३६ राक्षसः । बाढम् । असमर्थः । स्वायत्तासिद्धिषु भूमिपालेष्वेतत्  
संभवति । चन्द्रगुप्तस्तु दुरात्मा नित्यं सचिवीयत्तासिद्धिरेव स्थितश्चक्षु-  
र्विकल इवाप्रत्यक्षलोकव्यवहारः कथमिव स्वयं प्रतिविधातुं समर्थः स्यात् ।

१ मल० । ननु विशेषतश्चन्द्रगुप्तस्य ॥ राक्ष० । किं कारणम् ॥ मल० । III  
place of मल० । आर्यं नैतदेवम् ॥ H. २ सिद्धावेव (अव) स्थितः M T H

३ After this all but H(M N B) insert कुत. । अत्युच्छ्रिते० and अपि च ।

अत्युच्छ्रिते मन्त्रिणि पार्थिवे च विष्टभ्य पादाबुपतिष्ठते श्रीः ।

सा स्त्रीस्वभावादसहा भरस्य तयोर्द्वयोरेकतर जहाति ॥

नृपोऽपकृष्टः सचिवात् तदर्पणः  
स्तनंधयोऽत्यन्तशिशुः स्तनादिव ।  
अदृष्टलोकव्यवहारसूदधी--  
सुहृर्तमप्युत्सहते न वर्तितुम् ॥१३॥

मलयकेतुः । स्वगतम् । दिष्ट्या न सचिवायत्तसिद्धिरस्मि । प्रकाशम् ।  
यद्यप्येवं तथापि बहुष्वभियोगकारणेषु सत्सु सचिवव्यसनिनं शत्रुम-  
भियोक्तुरैकान्तिकी सिद्धिर्भवति ।

राक्षसः । ऐकान्तिकीमेव सिद्धिमवगन्तुमर्हति कुमारः । कुतः ।

त्वय्युत्कृष्टबलेऽभियोक्तिरि नृपे नन्दानुरक्ते पुरे  
चाणक्ये चलिताधिकारविमुखे मौर्ये नवे राजनि ।  
स्वाधीने मयि ( इत्यर्धोक्ते लज्जां नाटयन् )

मार्गमात्रकथनव्यापारयोगोद्यमे  
त्वद्वाञ्छान्तरितानि संप्रति विभो तिष्ठन्ति साध्यानि नः॥१४॥

मलयकेतुः । यद्येवमभियोगकालमार्यः पश्यति ततः किमास्यते ।

उत्तुङ्गास्तुङ्गकलं द्रुतमदसलिलाः प्रस्थन्दिसलिलं  
श्यामाः श्यामोपकण्ठद्रुममतिखराः कल्लोलमुखरम् ।  
स्रोतःखातायसीदत्तटमुररदशनैरुत्सादिततटाः  
शोणं सिन्दूरशोणा मम गजपतयोऽपास्यन्तु शतशः॥१५॥

अपि च

गम्भीरगार्जितरवाः स्वमदाम्बुमिश्र--  
वमासारर्वषाम\* शीकरमुद्गिरन्त्यः ।  
विन्ध्यं विकीर्णसलिला इव मेघमाला  
रुन्धन्तु<sup>३</sup> वारणघटा नगरं मदीयाः ॥ १६ ॥

भागुरायणेन सह निष्क्रान्तो मलयकेतुः ।

राक्षसः । कः कोऽत्र भोः ।

प्रविश्य पुरुषः । आणवेदु अमञ्चो ॥ आशापयत्वमात्यः ।

१ व्यसनमभियुञ्जानस्य शत्रु० in all but H(M). २ पतयः पास्यन्ति M T H.

३ रोत्स्यान्ति M H. \* Read\_इह

राक्षसः । प्रियंवदकं सांवत्सरिकाणां द्वारि कस्तिष्ठति ।

पुरुषः । खैवणओ—॥ क्षपणकः—

६ अनिमित्तं सूचयित्वा राक्षसः । कथम् \*प्रथममेव क्षपणकः ।

पुरुषः । जीवसिद्धी ॥ जीवसिद्धिः ।

राक्षसः । अबीभत्सदर्शनं कारयित्वा †प्रवेशयैनम् ।

७ पुरुषः । जं अमच्चो आणवेदि । निष्क्रान्तः ॥ यदमात्य आज्ञापयति ।  
प्रविश्य क्षपणकः ।

शाशानमलिहन्ताणं पडिवय्यध मोहवाधिवेय्याणं ।

ये पढममेत्तकडुअं पश्चापश्चं उवदिशन्दि ॥ १७ ॥

उपसृत्य । शावगा धम्मशिद्धी होदु ॥

शासनमर्हतां प्रतिपद्यध्वं मोहव्याधिवैद्यानाम् ।

ये प्रथममात्रकटुक पश्चात्पथ्यमुपदिशन्ति ॥

श्रावक धर्मसिद्धिर्भवतु ।

राक्षसः । भदन्त निरूप्यतां तावदस्माकं प्रस्थानदिवसः ।

३ क्षपणकः चिन्तयित्वा । शावगा णिलूविदे आ मज्झण्णादो णिवुत्तश-  
मस्तकल्लाणा पुण्णमाशी । तुह्माणं उत्तलाए दिशाए दक्किण दिशं  
पास्तिदाणं अ दक्किणे णूक्ते । अवि अ

अस्ताहिमुहे शूले उदिदे शंपुण्णमण्डले चन्दे ।

गामणे बुधश्श लग्गे उदिदस्तमिदम्मि केटुम्मि ॥१८॥

६ श्रावक निरूपितः । आ मध्याहान्निर्वृत्तसमस्तकल्याणा पौर्णमासी । युष्माकमुत्त-  
रस्या दिशो दक्षिणां दिश प्रस्थितानां च दक्षिण नक्षत्रम् ।

१ ज्ञायता added after this M H २ जं अमच्चो आणवेदि । निष्क्रम्य  
पुन. प्रविश्य । अमच्च एसो खु संवच्छरिओ added before this M H

३ क्षपणकदर्शनम् M ४ कृत्वा T H. ५ णिवुत्तसत्तसकला M, णिवुत्तशअ-  
लदोशा H णिवुत्तसअलकल्लाणा T ६ तिही ( भेदि ) शपुण्ण चन्दा added  
before this M T H. ७ दनकिण्डुवालिण in all but H (L). ८

बुधश्श M.

\* Omit प्रथममेव. † Omit कारयित्वा.

अपि च

अस्ताभिमुखे शूर उदिते सपूर्णमण्डले चन्द्रे ।  
गमने बुधस्य लग्नमुदितास्तमिते च केतौ ।

राक्षसः । भदन्त तिथिरेव तावन्न शुध्यति ।

क्षपणकः । शावगा एकगुणातिधी चउग्गुणे ण२कत्ते\* चउशदग्गुणे  
अलग्गे एशे योइशिअशिद्धन्ते<sup>१</sup> ।

ता

लग्गे होदि शुलग्गे शोम्मम्मि गहे यहाहि दुल्लग्गं ।

पाविहि<sup>२</sup> दीहं लाहं चन्दश्श बलेण गश्शन्ते ॥ १९ ॥

श्रावक एकगुणा तिथिश्रतुर्गुणं नक्षत्रं । चतुःशतगुणं लग्नं एष ज्यौतिषिक-  
सिद्धान्तः ॥

तत्

लग्नं भवति मुलग्नं सौम्ये ग्रहे जहाहि दुल्लग्गम् ।

प्राप्तुहि दीर्घं लाभं चन्द्रस्य बलेन गच्छन् ॥

राक्षसः । भदन्त अपरैः सांवत्सरिकैः सह संवाद्यताम् ।

क्षपणकः । संवादेदु शावगे । हगे उण गमिश्शं ॥ संवायदतु श्रावकः ।  
३अह पुनर्गमिष्यामि ।

राक्षसः । कथम् । कुपितो भदन्तः ।

क्षपणकः । कुविदे ण तुह्माणं भदन्ते ॥ कुपितो न युष्माक भदन्तः ।

६राक्षसः । कस्तर्हि ।

क्षपणकः । भअवं कदन्ते । येण अत्तणो प२कं उज्झिअ पलश्श प२कं  
पमाणीकलेशि । निष्कान्तः ॥ भगवान् कृतान्तः । येनात्मनः पक्षमुत्तिस्त्वा  
९परस्य पक्षं प्रमाणीकरोषि ।

१ The passage appears in a metrical form as under in M T H  
एकगुणा ( भोदि ) तिधी चउग्गुणे ( भोदि ) ण२कत्ते । चउशस्तिग्गुणे लग्गे एशे  
( दीसदि ) यो दिशि अतन्त ( v l जोइस and जोइसतन्त ) शिद्धंते २ होदि  
H. ३ कूलग्गहं पलिहलिज्जासु M, सोमम्मि गहम्मि जइवि । दुल्लग्गे, T, शोमं  
पि गहं यहाहि दुल्लग्गं H ४ वहेहि...सिद्धिं T, पाविहिदिशि दीह्मा H ५ न  
खल्ल कुपितो भदन्तः । in all but H (M)

\* Read शदग्गुणे अ चन्द्रे ।

राक्षसः । प्रियंवदक का वेला वर्तते ।

पुरुषः । अमच्च अत्थाहिलासी सूरु ॥ अमात्य अस्ताभिलाषी सूरुः ।

१२ राक्षसः । आसनादुत्थाय विलोक्य । अये अस्ताभिलाषी भगवान्  
भास्करः । संप्रति हि

आविर्भूतानुरागाः क्षणमुद्यगिरेरुज्जिहानस्य भानोः  
पर्णच्छायैः पुरस्नादुपवनतरवोऽदूरमाश्वेव गत्वा ।  
एते तस्मिन् निवृत्ताः पुनरपरगिरिप्रान्तपर्यस्तबिम्बे  
प्रायो भृत्यास्त्यजन्ति प्रचलिताविभवं स्वामिनं सेवमानाः॥२०॥

निष्क्रान्तौ ।

इति राक्षसोद्योगो नाम चतुर्थोऽङ्कः ।

## कूटलेखो नाम पञ्चमोऽङ्कः ।

ततः प्रविशति समुद्र लेखमलंकारपेटिकां चादाय सिद्धार्थकः ।

सिद्धार्थकः । हीमाणहे ।

बुद्धिजलणिज्झरोहिं सिञ्चन्ती देसकालकलसेहिं ।

दंसिस्सदि कज्जफलं गरुअं चाणक्कणीदिलदा ॥ १ ॥

ता गहीदो मए अज्जचाणक्केण पढमलेहिदो अमच्चरक्त्वसस्स मुद्दाल-  
ञ्छिदो अअं लेहो तस्स ग्येव मुद्दालञ्छिदा इअं अ आहरणपेटिआ ।  
३ चलिदो हि किल पाडलिउत्तं । जाव गच्छामि । परिक्रम्यावढोक्य च ।  
कहं खवणओ आअच्छदि । जाव से आअमणं पडिवालेमि ॥  
आश्चर्यम् ।

६ बुद्धिजलनिज्ञरैः सिच्यमाना देशकालकलशैः ।

दर्शयिष्यति कार्यफलं गुरुक चाणक्यनीतिलता ॥

तद् गृहीतो मयार्थचाणक्येन प्रथमलेखितोऽमात्यराक्षसस्य मुद्रालाञ्छितोऽयं  
९ लेखस्तस्यैव मुद्रालाञ्छितेयं चाभरणपेटिका । चलितोऽस्मि किल पाटलिपुत्रम् ।  
यावद् गच्छामि । . . . कथ क्षपणक आगच्छति । यावदस्यागमन प्रतिपालयामि ।  
प्रविश्य क्षपणकः ।

अलिहन्ताणं पणमामो ये गम्भीलदाइ बुद्धीए ।

लोउत्तलहि लोए शिद्धिं मग्गेहिं गञ्चन्ति ॥ २ ॥

अहर्तः प्रणमामो ये गम्भीरतया बुद्धेः ।

लोकोत्तरैर्लोकैः सिद्धिं मार्गैर्गच्छन्ति ॥

सिद्धार्थकः । भदन्त वन्दामि ॥ भदन्त वन्दे ।

क्षपणकः । शावगा धम्मशिद्धी होटु । निर्वर्ण्य । शावगा पस्ताण-  
३ शमुव्वहणे \*किदव्ववशाअं तुमं पेस्सामि ॥ श्रावक धर्मसिद्धिर्भवतु ।  
... । श्रावक प्रस्थानसमुद्रहने कृतव्यवसाय त्वां प्रेक्षे ।

सिद्धार्थकः । कहं भदन्तो जाणादि ॥ कथं भदन्तो जानाति ।

१ जीव मे (v1 से) असउणभूदं दंसणं (ता) आदित्त (v1 सुद्ध) दंसणेण  
पडिहणामि (v1 पाडिहरामि) H M जाव...दंसणं मह संमदं एव्व ता ण पडिह-  
रामि T. समुद्दसंतलण किद० M, २ अस्ताण शंतलण कद० H.

\* Read पस्ताणे.



६ क्षपणकः । शावगा किं एत्थ याणिदव्वं । एशे दे मग्गदंशणकुशले  
लेहे अ शूएदि ॥ श्रावक किमत्र ज्ञातव्यम् । एष ते मार्गदर्शनकुशलो  
लेखश्च सूचयति ।

९ सिद्धार्थकः । जाणिदं भदन्तेन । देसन्तरं पत्थिदो हि । ता कहेदु  
भदन्तो कीदिसो अज्ज दिवसो त्ति । ज्ञात भदन्तेन । देशान्तर प्रस्थितो  
ऽस्मि । तस्मात् कथयतु भदन्तः कीदृशोऽद्य दिवस इति ।

१२ क्षपणकः । विहस्य । शावगा मुण्डं मुण्डाविअ ण कत्ताणि पुश्चाशि ॥  
श्रावक मुण्ड मुण्डयित्वा नक्षत्राणि पृच्छसि ।

सिद्धार्थकः । भदन्त संपदं वि किं जादं । कहेहि । जदि अणुउलं  
१५ भविस्सदि तदो गमिस्सं । अण्णधा णिवत्तिस्सं ॥ भदन्त साप्रतमपि कि  
जातम् । कथय । यधनुकूलं भविष्यति ततो गमिष्यामि । अन्यथा  
निवर्तिष्ये ।

१८ क्षपणकः । शावगा ण शंपदं एदस्सि मलयकेदुकडए अणुउलेण'  
गश्चीअदि ॥ श्रावक न सांप्रतमेतस्तिन्मलयकेतुकटकेऽनुकूलेन गम्यते ।

सिद्धार्थकः । भदन्त कहेहि कुदो एदम् ॥ भदन्त कथय कुत एतत् ।

२१ क्षपणकः । शावगा णिशामेहि । पढमं दाव एत्थ \*कडए लोअशश  
अणिवालिदा णिग्गमप्पवेशा आशि । दाणिं इदो पच्चाशण्णे कुशुमपुले  
ण केवि अमुद्दालञ्छिदे णिग्गमित्तुं पवेस्सुं वा अणुमोदीअदि । ता

२४ यदि भाउलायणशश मुद्दाए लञ्छिदे शि तदो गश्च वीशद्धे । अण्णधा  
चिष्ट णिहुदे । मा गुम्माहिआरिएहिं शंयमिदकलचलणे लाअउलं  
पवेशीअशि ॥ श्रावक निशामय । प्रथम तावदत्र कटके लोकस्यानिवारिता

२७ निर्गमप्रवेशा आसन् । इदानीमितः प्रत्यासन्ने कुसुमपुरे न कोऽप्यमुद्राला-  
ञ्छितो निर्गन्तुं प्रवेष्टुं वानुमोद्यते । तस्माद्यादि मुद्रया लाञ्छितोऽसि ततो  
गच्छ विश्रब्धः । अन्यथा तिष्ठ निभृतः । मा गुम्माधिकारिभिः संयमितकर-

३० चरणो राजकुलं प्रवेश्यसे ।

सिद्धार्थकः । किं न जाणादि भदन्तो जह अहं अमच्चरक्खसस्स  
केरओ सिद्धत्थओ । ता अमुद्दालञ्छिदं वि मं णिकमन्तं कस्स सत्ती

१ मग्गणाओकण्णधारे M, मग्गादेशकुशले शउणे कलगदे T.H. २ अणुउलेण  
अणुउलेण वा (अगहिदमुद्देण) गश्चीअदि । M H, अणुउलं भविस्सदि । T.

\* Omit कडए

३३ णिवारेदुं ॥ किं न जानाति भदन्तो यथाहममात्यराक्षसस्य सिद्धार्थकः । तस्मा-  
दमुद्रालाञ्छितमपि मां निष्कामन्तं कस्य शक्तिर्निवारयितुम् ।

क्षपणकः । शावगा ल२कशस्स पिशाचस्स वा केलगे होहि । ण उण दे

३६ अमुद्रालाञ्छिदस्स इदो णिक्कमणोवाए ॥ श्रावक राक्षसस्य पिशाचस्य वा  
भव । न पुनस्तेऽमुद्रालाञ्छितस्येतो निष्कमणोपायः ।

सिद्धार्थकः । भदन्त मा कुप्प । भण मे कज्जसिद्धी होदु त्ति ॥

३९ भदन्त मा कुप्य । भण मे कार्यसिद्धिर्भवत्विति ।

क्षपणकः । शावगा गश्च । होदु दे कय्यसिद्धी । हगे वि भाउलाय-  
णादो मुदं याचेमि । निष्कान्तो ॥ श्रावक गच्छ । भवतु ते कार्यसिद्धिः ।

४२ अहमपि भागुरायणान्मुद्रा याचे ।

इति प्रवेशकः ।

ततः प्रविशति पुरुषेणानुगम्यमानो भागुरायणः ।

भागुरायणः । स्वगतम् । अहो वैचित्रमार्यचाणक्यनीतेः ।

सुहृर्लक्ष्योद्भेदा सुहृगधिगमाभावगहना

सुहृः संपूर्णाङ्गी सुहुरतिक्रशा कार्यवशतः ।

सुहूर्नश्यद्बीजा सुहुरपि बहुप्रापितफले-

त्यहो चित्राकारा नियतिरिच नीतिर्नयविदः ॥३॥

प्रकाशम् । भासुरक न मां दूरीभवन्तामिच्छति कुमारः । अतोऽस्मिन्ने-  
वास्थानमण्डपे न्यस्यतामासनम् ।

३ पुरुषः । एदं आसणं । उवविसदु अज्जो ॥ एतदासनम् । उपविशत्वार्यः ।

भागुरायणः । उपविश्य । यः कश्चिन्मुद्रार्थी मां द्रष्टुमिच्छेत् स त्वया  
प्रवेशयितव्यः ।

६ पुरुषः । जं अज्जो आणवेदि । निष्कान्तः ॥ यदार्य आशापयति ।

भागुरायणः । स्वगतम् । \*कष्टम् । एवमस्मासु स्नेहवान् कुमारो मलयके-  
तुरतिसंघातव्य इत्यहो दुष्करम् । अथ वा

कुले लज्जायां च स्वयशसि च माने च विमुखः

शरीरं विक्रीय क्षणिकधनलोभाद् धनवति ।

१ पाठलिउत्तं गन्तुं added after this M. २ धनलोभाद् M. ० मपि लोभाद्.

\* Omit स्वगतम् । कष्टम् ।

तदात्रां कुर्वाणो हितमहितमित्येतदधुना  
विचारतिक्रान्तः किमिति परतन्त्रो विमृशति ॥४॥

ततः प्रविशति प्रतीहार्यानुगम्यमानो मलयकेतुः ।

मलयकेतुः । स्वगतम् । अहो राक्षसं प्रति विकल्पबाहुल्यादाकुला मे बुद्धिर्न  
३निश्चयमाधिगच्छति । कुतः ।

भक्त्या नन्दकुलानुरागद्वया नन्दान्वयालम्बना  
किं चाणक्यनिराकृतेन कृतिना मौर्येण संधास्यते ।  
शैर्यं भक्तिगुणस्य वा विगणयन् किं सत्यसंधो भवे-  
दित्यारूढकुलालचक्रमिव मे चेतश्चिरं भ्राम्यति ॥५॥

प्रकाशम् । विजये क भागुरायणः ।

प्रतीहारी । कुमार एसो खु कडआदो णिक्कमिदुकामाणं मुद्दासंप-  
३दाणं अणुचिट्ठदि ॥ कुमार एष खल्ल कटकान्निष्कामितुकामानां मुद्रासंप्रदान-  
मनुतिष्ठति ।

मलयकेतुः । विजये मुहूर्तमसंचारा भव । यावदस्य पराङ्मुखस्यैव  
६पाणिभ्यां नयने पिदधामि ।

प्रतीहारी । जं कुमारो आणवेदि ॥ यत्कुमार आज्ञापयति ।

प्रविश्य पुरुषः । अज्ज एसो खु खवणओ मुद्दाणिमित्तं अज्जं पोक्खिदु  
६इच्छदि ॥ आर्य एष खल्ल क्षपणको मुद्रानिमित्तमार्यं प्रेक्षितुमिच्छति ।

भागुरायणः । प्रवेशय ।

पुरुषः । जं अज्जो आणवेदि । निष्क्रान्तः ॥ यदार्य आज्ञापयति ।

१२ प्रविश्य क्षपणकः । शावगा धम्मशिद्धी होदु ॥ श्रावक धर्मसिद्धिर्भवतु ।

भागुरायणः । स्वगतम् । अये राक्षसस्य मित्रं जीवसिद्धिः । प्रकाशम् ।

भदन्त न खल्ल राक्षसस्य प्रयोजनं किंचिदुद्दिश्य गम्यते ।

१५ क्षपणकः । कणो पिघाय । शन्तं पावं । शावगा तर्हि गमिस्सं यर्हि ल-  
कशइशी णामं वि ण शुणीआदि ॥ ...शान्त पापम् । श्रावक तत्र गमिष्यामि  
यत्र राक्षसस्य नामापि न श्रूयते ।

१८ भागुरायणः । बलीयान् सुहृदि प्रणयकोपः । तत् किमपराद्धं राक्ष-  
सेन भदन्तस्य ।

- क्षपणकः । शावगा ण मम किंवि ल२कशेण अवलद्धं । शयं यथेव  
 २९मन्दभगो अत्तगो अवलज्जामि ॥ श्रावक न मम किमपि राक्षसेनापराद्धम् ।  
 स्वयमेव मन्दभाग्य आत्मनोऽपराध्यामि ।  
 भागुरायणः । भदन्त वर्धयसि मे कुतूहलम्—  
 २४मलयकेतुः । स्वगतम् । मम च ।  
 भागुरायणः ।—श्रोतुमिच्छामि ।  
 मलयकेतुः । स्वगतम् । अहमपि ।  
 २७क्षपणकः । शावगा किं एदिणा शुदेण ॥ श्रावक किमेतेन श्रुतेन ।  
 भागुरायणः । यदि रहस्यं तत् तिष्ठतु ।  
 क्षपणकः । णहि लहश्शं ॥ नहि रहस्यम् ।  
 ३०भागुरायणः । यदि न रहस्यं तत् कथ्यताम् ।  
 क्षपणकः । शावगा ण लहश्शं एदं । तहवि ण काहिश्शं ॥ श्रावक न  
 रहस्यमेतत् । तथापि न कथयिष्यामि ।  
 ३३भागुरायणः । अहमपि मुद्रां न दास्यामि ।  
 क्षपणकः । स्वगतम् । युक्तमिदानीमर्थिने कथयितुम् । प्रकाशम् । का गदी ।  
 एशे णिवेदेमि शुणादु शावगे । अस्ति दाव हगे मन्दभगो पढमं पाडलिउत्ते  
 ३६णिवशमाणे ल२कशश्श मित्तत्तणं उवगदे । तर्हि अन्तले ल२कशेण  
 गूढं विशकञ्जआपयोअ उप्पादिअ घादिदे देवे पव्वदीशले ॥ का गतिः ।  
 एष निवेदयामि । शृणोतु श्रावकः । अस्ति तावदहं मन्दभाग्यः प्रथमं पाट-  
 ३९लिपुत्रे निवसन् राक्षसस्य मित्रत्वमुपगतः । तत्रान्तरे राक्षसेन गूढं विषकन्य-  
 काप्रयोगमुत्पाद्य घातितो देवः पर्वतेश्वरः ।  
 मलयकेतुः । सबाष्पमात्मगतम् । कथं राक्षसेन घातितस्तातो न चाण-  
 ४२क्येन ।  
 \*भागुरायणः । ततस्ततः ।  
 ४५क्षपणकः । तदो हगे ल२कशस्स मित्तं ित्ति कदुअ चाणक्कहदएण  
 राणिआलं णभलादो णिव्वाशिदे । दार्णि वि ल२कशेण लायकय्य-  
 कुशलेण किंवि तालिशं आलहीअदि येण हगे यीअलोआदो णिव्वा-  
 ४८शिय्यामि ॥ ततोऽहं राक्षसस्य मित्रमिति कृत्वा चाणक्यहतकेन सनिकारं

नगराग्निर्वासितः । इदानीमपि राक्षसेन राजकार्यकुशलेन किमपि तादृशमार-  
भ्यते येनाहं जीवलोकाग्निर्वासयिष्ये ।

५१ भागुरायणः । भदन्त प्रतिश्रुतराज्यार्धसंप्रदानमनिच्छता चाणक्य-  
हृतकेनेदमकार्यमनुष्ठितं न राक्षसेनेति श्रुतमस्माभिः ।

क्षपणकः । कणौ पिषाय । शान्तं पावं । चाणक्येण विशकञ्जाए  
णाम वि ण शुद्धम् ॥ शान्तं पापम् । चाणक्येन विषकन्याया नामापि न  
श्रुतम् ।

५२ भागुरायणः । भदन्त इयं मुद्रा दीयते । एहि कुमारं श्रावय ।

मलयकेतुः । सास्त्रमुपसृत्य ।

श्रुतं सखे श्रवणाविदारणं वचः

सुहृन्मुखाद्रिपुमधिकृत्य भाषितम् ।

पितुर्वधव्यसनमिदं हि येन मे

चिरादपि द्विगुणमिहाद्य वर्धते ॥ ६ ॥

क्षपणकः । स्वगतम् । अये श्रुतं मलयकेतुहृतकेन । हन्त कृतार्थोऽ-  
स्मि । निष्क्रान्तः ।

३ मलयकेतुः । प्रत्यक्षवदाकाशे लक्ष्यं बद्ध्वा । राक्षस अयुक्तमिदम् ।

मित्रं ममायमिति निर्वृतचित्तवृत्तिं

विश्रम्भतस्त्वयि निवेशितसर्वकार्यम् ।

तार्तं निपात्य सह बन्धुजनाश्रुतोयै-

रन्वर्थतोऽपि ननु राक्षस राक्षसोऽसि ॥ ७ ॥

भागुरायणः । स्वगतम् । रक्षणीया राक्षसस्य प्राणा इत्यार्यादेशः ।

भवतु । एवं तावत् । प्रकाशम् । कुमार अलमावेगेन । आसनस्थं

३ कुमारं किञ्चिद्विज्ञापयितुमिच्छामि ।

मलयकेतुः । उपाविश्य । सखे किमसि वक्तुकामः ।

भागुरायणः । कुमार इह खल्वर्थशास्त्रव्यवहारिणामर्थवशादरिमित्रो-

६ दासीनव्यवस्था न लौकिकानामिव स्वेच्छावशात् । अतस्तस्मिन् काले

सर्वार्थसिद्धिं राजानमिच्छतो राक्षसस्य चन्द्रगुप्तादपि बलीयस्तया सुगृ-

हीतनामा देवः पर्वतेश्वर एवार्थपरिपन्थी महानरातिरासीत् । तस्मिंश्च

९ राक्षसेनेदमनुष्ठितमिति नातिदोषमिवात्र पश्यामि । पश्यतु कुमारः ।

१ कृतार्थः कौटिल्यः । H २ अन्वर्थसंज्ञ H. ३ नास्ति दोष एवात्रेति I, न दोषमिवात्र H.

मित्राणि शत्रुन्वमिधानयन्ती मित्रत्वमप्यर्थवशाच्च शत्रून् ।

नीतिर्नयत्यस्मृतपूर्ववृत्तं जन्मान्तरं जीवित एव पुंसः ॥८॥

तदत्र वस्तुनि नोपालम्भनीयो राक्षसः । आ नन्दराज्यलाभादुपग्राह्यश्च ।  
परतस्तस्य परिग्रहे वा परित्यागे वा कुमारः प्रमाणम् ।

३ मलयकेतुः । एवम् । सखे सम्यग् दृष्टवानसि । यतोऽमात्यवधे प्रकृति-  
क्षोभः स्यात् । एवं च संदिग्धो विजयः स्यात् ।

प्रविश्य पुरुषः । जेदु कुमारो । अज्ज गुम्माहिकिदो दीहचक्खू विण्णवेदि ।

६ एसो खु अहोहिं कढआदो णिक्कमन्तो अगहीदमुद्दो सलेहो पुरिसो  
गहीदो । ता पच्चक्खीकरेदु णं अज्जो त्ति ॥ जयतु कुमारः । आर्यं

गुल्माबिकृतो दीर्घचक्षुर्विज्ञापयति । एष खत्वस्माभिः कटकान्निष्कामन्नगृही-  
९ तमुद्रः सलेखः पुरुषो गृहीतः । तत् प्रत्यक्षीकरोत्वेनमार्यं इति ।

भागुरायणः । भद्र प्रवेशय ।

पुरुषः । जं अज्जो आपवेदि । निष्कान्तः ॥ यदार्यं आज्ञापयति ।

१२ ततः प्रविशति पुरुषेणानुगम्यमानः संयतः सिद्धार्थकः ।

सिद्धार्थकः । स्वगतम् ।

आणन्तीए\* गुणेषु दोसेसु परंमहं कुणन्तीए ।

अह्वारिसजणणीए णमो णमो सामिभत्तीए ॥ ९ ॥

आनयन्त्यै गुणेषु दोषेषु च पराङ्मुख कुर्वत्यै ।

अस्मादृशजनन्यै नमो नमः स्वामिभक्त्यै ॥

३ उपसृत्य पुरुषः । अज्ज अअ सो पुरिसो ॥ आर्यं अय स पुरुषः ।

भागुरायणः । विलोक्य । भद्र किमयमागन्तुक आहोस्विदिहैव कस्य-  
चित् परिग्रहः ।

६ सिद्धार्थकः । अज्ज अहं खु अमच्चरक्खससस केरओ ॥ आर्यं अहं  
खल्लुमात्यराक्षसस्य ।

भागुरायणः । तत् किमगृहीतमुद्रः कटकान्निष्कामसि ।

९ सिद्धार्थकः । अज्ज कज्जगोरवेण तुवराविदो ह्मि ॥ आर्यं कार्यगौरवेण  
त्वरायितोऽस्मि ।

भागुरायणः । कीदृशं तत् कार्यगौरवं यद्राजशासनमुल्लङ्घयति ।

१ दीहरक्खो T. २ तिप्पन्तीए M

\* Read आणन्तीअ

१२ मलयकेतुः । सखे भागुरायण लेखमुपनय ।

भागुरायणः । सिद्धार्थं रुहस्ताल्लेखं गृहीत्वा । कुमार अयं लेखः । मुद्रां दृष्ट्वा । राक्षसनामाङ्कितेयं मुद्रा ।

१५ मलयकेतुः । मुद्रां परिपालयन्नुद्वेष्टेयं दर्शय ।

भागुरायणस्तथा कृत्वा दर्शयति ।

मलयकेतुः । वाचयति । स्वस्ति । यथास्थानं कुतोऽपि कोऽपि कमपि  
१८ पुरुषविशेषमवगमयति । अस्मत्प्रतिपक्षं निराकृत्य दर्शिता सत्यवादिता  
सत्यवता । सांप्रतमेतेषामपि प्रथममुपन्यस्तसंधीनामस्मत्सुहृदां प्रति-  
ज्ञातसंधिपरिपणप्रतिपादनेनै सत्यसंधः प्रीतिमुत्पादायितुमर्हति । एते  
२१ ह्येवमुपगृहीताः सन्तः स्वाश्रयविनाशेनोपकारिण\*माराधयिष्यन्ति ।  
अविस्मृतमेतत् सत्यवतः स्मारयामः । एतेषां मध्ये केचिदरेः कोश-  
हैस्तिभ्यां†मार्थिनः केचिद्विषयेणेति । अलंकारत्रयं श्रीमता यत् प्रेषितं  
२४ तदुपगतम् । अस्माभिर्लेखस्याशून्यार्थं किंचिदनुप्रेषितं तदुपगम-  
नीयम् । वाचिकं ¶चाप्ततमात् सिद्धार्थिकाच्छ्रोतव्यमिति । सखे भागु-  
रायण कीदृशो लेखः ।

२७ भागुरायणः । भद्रं सिद्धार्थकं कस्यायं लेखः ।

सिद्धार्थकः । अज्ज ण जाणामि ॥ आर्यं न जानामि ।

भागुरायणः । धूर्तं लेखो नीयते न च ज्ञायते कस्येति । सर्वं तावत्

३० तिष्ठतु । वाचिकं त्वत्तः केन श्रोतव्यम् ।

सिद्धार्थकः । भयं नाट्यञ्च । तुह्येहिं—॥ युष्माभिः—

भागुरायणः । किमस्माभिः ।

३३ सिद्धार्थकः । तुह्येहिं गिहीदो—ण जाणामि—किं भणामि ति ॥

युष्माभिर्गृहीतो—न जानामि—किं भणामीति ।

भागुरायणः । सक्त्रोषम् । एष ज्ञास्यसि । भासुरकं बहिर्नात्वा तावत्

३६ ताड्यतां यावत् कथयति ।

१ उपनय M. अपनय T H. २ उद्घाट्य T. ३ परिपण (न) प्रोत्साहनेन M. T

४ दन्तिभ्याम् M. दण्डाभ्याम् T. दण्डेन H ५ अस्माच्छ्रो० T. ६ लेखार्थं M H.

\* Read उपहारिणम् † Read हास्तिकाम्याम् ¶ Read चाप्ततमादस्मात् सिद्धा० ।

**पुरुषः** । जं अज्जो आणवेदि । तेन सह निष्कम्य पुनः प्रविश्य । अज्ज इअं मुद्दालञ्छिदा पेडिआ तस्स ताडीअमाणस्स कक्खादो णिवडिदा ॥  
३९ यदार्य आज्ञापयति ।... आर्य इय मुद्दालाञ्छिता पेटिका तस्य ताड्यमानस्य कक्षाया निपतिता ।

**भागुरायणः** । विलोक्य । इयमपि राक्षसमुद्राङ्कितैव ।

४२ **मलयकेतुः** । अयं लेखस्याशून्यार्थो भविष्यति । इमामपि मुद्रां परिपालयन्नुद्घाट्य दर्शय ।

भागुरायणस्तथा कृत्वा दर्शयति ।

४५ **मलयकेतुः** । विलोक्य । अये तदिदमाभरणं यन्मया स्वशरीरादवतार्य राक्षसाय प्रेषितम् । व्यक्तम् । चन्द्रगुप्तस्यायं लेखः ।

**भागुरायणः** । एष निर्णयते संशयः । भद्र पुनरपि ताड्यताम् ।

४८ **पुरुषः** । जं अज्जो आणवेदि । निष्कम्य सिद्धार्थकेन सह पुनः प्रविश्य । एसो खु ताडीअमाणो कुमारस्य ज्येव णिवेदेमि त्ति भणादि ॥ यदार्य आज्ञापयति ।... एष खलु ताड्यमानः कुमारायैव निवेदयामीति भणति ।

५१ **मलयकेतुः** । तथा भवतु ।

**सिद्धार्थकः** । पादयोर्निपत्य । अभएण मे कुमारो पसादं करोतु ॥ अभयेन मे कुमारः प्रसाद करोतु ।

५४ **मलयकेतुः** । भद्र अभयमेव परवतो जनस्य । निवेद्यताम् ।

**सिद्धार्थकः** । णिसामेदु कुमारो । अहं खु अमच्चरक्खसेण इमं लेहं देइअ चन्दउत्तासआसं पेसिदो ह्मि ॥ निशामयतु कुमारः । अहं खल्वमा-

५७ त्यराक्षसेनेमं लेखं दत्त्वा चन्द्रगुप्तकाशं प्रेषितोऽस्मि ।

**मलयकेतुः** । वाचिकमिदानीं श्रोतुमिच्छामि ।

६० **सिद्धार्थकः** । कुमार आदिहो ह्मि अमच्चेण जहा एदे मह पिअव-  
अस्सा पञ्च राआणो तुए सह पढमसमुप्पण्णसंधाणा । ते जहा कुलूदाहिवो चित्तवम्मा मलअणराहिवो सीहणादो कङ्कीरदेसणाहो  
६३ पुक्खरक्खो सिन्धुराओ सिन्धुसेणो पारसीआहिवदी मेहक्खो । एदेसु पढमभाणिदा तिण्णिण राआणो मलअकेदुणो विसअं इच्छन्ति अवरे



हृत्थिवलं कोसं अ । तां जहा चाणक्यं गिराकरिअ महाराएणं मह  
 ६६ प्रीदी समुप्पादिदा तथा एदाणं वि पढमपणिदो अत्थो पडिवाइइदोत्ति  
 एत्तिओ वाआसंदेशो ॥ कुमार आदिष्टोऽस्यमात्येन यथैते मम प्रियवयस्याः  
 पञ्च राजानस्त्वया सह प्रथमसमुत्पन्नसंधानाः । ते यथा कुलूताधिपश्चित्रवर्मा  
 ६९ मलयनराधिपः सिंहनादः काश्मीरदेशनाथः पुष्कराक्षः सिन्धुराजः सिन्धुषेणः  
 पारसीकाधिपतिर्मेवाक्षः । एतेषु प्रथमभणितास्त्रयो राजानो मलयकेतोर्विषय-  
 मिच्छन्त्यपरे हस्तिबलं कोश च । तद्यथा चाणक्यं निराकृत्य महाराजेन मम  
 ७२ प्रीतिः समुत्पादिता तथैतेषामपि प्रथमपणितोऽर्थः प्रतिपादयितव्य इत्येतावाह  
 वाक्सदेशः ।

मलयकेतुः । स्वगतम् । कथं चित्रवर्मादयोऽपि मामभिद्रुह्यन्ति । सत्यम्  
 ७५ अत एव तेषां राक्षसे निरतिशया प्रीतिः । प्रकाशम् । विजये ।  
 अमात्यं द्रष्टुमिच्छामि ।

प्रतीहारी । जं कुमारो आणवेदि । निष्क्रान्ता ॥ यत् कुमार आज्ञापयति ।  
 ७८ ततः प्रविशःशासनस्थः स्वभवनगतः पुरुषेण सह सचिन्तो राक्षसः ।  
 राक्षसः । स्वगतम् । आपूर्णमस्मद्बलं चन्द्रगुप्तबलैरिति यत्सत्यं न मे  
 मनसः परिशुद्धिरस्ति । कुतः

साध्ये निश्चितमन्वयेन घटितं विभ्रत् स्वपक्षे स्थितिं  
 व्यावृत्तं च विपक्षतो भवति यत् तत् साधनं सिद्धये ।  
 यत् साध्यं स्वयमेव तुल्यमुभयोः पक्षे विरुद्धं च यत्  
 तस्याङ्गीकरणेन वादिन इव स्यात् स्वामिनो निग्रहः ॥ १० ॥  
 अथ वा तैस्तैरपरागहेतुभिः प्राक्परिगृहीतोपजापैरापूर्णमिति न विकल्प-  
 यितुमर्हामि । प्रकाशम् । प्रियंवदक उच्यतामस्मद्बचनात् कुमारानुया-  
 यिनो राजानः । संप्रति दिने दिने प्रत्यासीदति कुमुमपुरम् । तत्  
 परिकल्पितविभागैर्भवाद्भिः प्रयाणे प्रयातव्यम् । कथमिति ।  
 प्रस्थातव्यं पुरस्तात् \* खसशबरगणैर्मानु व्यूढसैन्यै-  
 र्गान्धारैर्मध्ययाने यवननृपातिभिः संविधेयः प्रयत्नः ।  
 पश्चात् तिष्ठन्तु वीराः शकनरतपयः †संभृताश्चेदङ्घ्रिणैः  
 कौलूताद्यश्च शिष्टः पथि परिवृणुयाद्वाजलोकः कुमारम् ॥ ११ ॥

१ महाभाएण in all but H (M P.) २ पढमभणिदो in all but H (P B).  
 ३ अथ वा M T H. ४ सपक्षे T H. ५ मगध M T H. ६ सयवनपतिभिः in  
 all but H (K ch) ७ चेदि M.H. चीण T

\* Read खसशबरनृपैः † Read संभृताश्चैव दृणैः

- पुरुषः । जं अमच्चो आणवेदि । निष्क्रान्तः ॥ यदमात्य आज्ञापयति ।  
 प्रविश्य प्रतीहारीः । जेदु अमच्चो । इच्छदि अमच्चं कुमारो पेक्खिटुं ॥  
 ३ जयत्वमात्यः । इच्छत्यमात्यं कुमारः प्रेक्षितुम् ।  
 राक्षसः । भद्रे मुहूर्तं तिष्ठ । कः कोऽत्र भोः ।  
 प्रविश्य पुरुषः । आणवेदु अमच्चो ॥ आज्ञापयत्वमात्यः ।  
 ६ राक्षसः । भद्र उच्यतां शकटदासः ॥ परिधापिता वयमाभरणं कुमा-  
 रेण तन्न युक्तमस्माभिरनलंकृतैः कुमारदर्शनमनुभवितुम् । अतो यत्  
 तदलंकरणत्रयं क्रीनं तन्मध्यादेकं दीयतामिति ।  
 ९ पुरुषः । जं अपच्चो आणवेदि ॥ निष्क्रम्य पुनः प्रविश्य । अमच्च इदं  
 अलंकरणं ॥ यदमात्य आज्ञापयति । ... अमात्य इदमलंकरणम् ।  
 राक्षसः । आत्मानमलंकृत्योत्थाय च । भद्रे राजकुलगामिनं मार्गमादेशय ।  
 १२ प्रतीहारी । एदु अमच्चो ॥ एत्वमात्यः ।  
 राक्षसः । स्वगतम् । अधिकारपदं नाम निर्दोषस्यापि पुरुषस्य महदा-  
 शङ्कास्थानम् ।

भयं तावत् सेव्यादभिनिविशते सेवकजनं  
 ततः प्रत्यासन्नाद् भवति हृदये चैव निहितम् ।  
 ततोऽध्यारूढानां पद्मसुजनद्वेषजननं  
 मतिः सोच्छ्रायाणां पतनमनुरूपं कलयति ॥ १२ ॥

- परिक्रम्य प्रतीहारी । अमच्च अं कुमारो चिट्ठदि । उपसप्पदु णं  
 अमच्चो ॥ अमात्य अथ कुमारस्तिष्ठति । उपसर्पत्वेनममात्यः ।  
 ३ राक्षसः । विलोक्य । अयं कुमारो य एष

पादाग्रे दशमवधाय <sup>१</sup>निश्चलाङ्गीं  
 शून्यत्वाद्परिगृहीतताद्विशेषाम् ।  
 धक्रेण्डुं वहनि करेण दुर्वहाणां  
 कार्याणां कृतमिव गौरवेण नम्रम् ॥ १३ ॥

उपसृत्य । विजयतां कुमारः ।

मलयकेतुः । आर्य अभिवादये । इदमासनमास्यताम् ।

१ निश्चलन्तीं M H.

राक्षसस्तथा करोति<sup>१</sup>।

- ३ मलयकेतुः । आर्यं चिरैमदर्शनेनार्यस्य वयमुद्विग्नाः ।  
 राक्षसः । कुमार प्रयाणे प्रतिविधानमनुतिष्ठता मया कुमारादुपाल-  
 भ्भोऽधिगतः ।
- ६ मलयकेतुः । आर्यं प्रयाणे कथं प्रतिविहितमिति श्रोतुमिच्छामि ।  
 राक्षसः । कुमार एवमादिष्टाः कुमारानुयायिनो राजानः । प्रस्थातव्य-  
 मिति पूर्वोक्तं पठति ।
- ९ मलयकेतुः । स्वगतम् । य एव मद्विनाशेन चन्द्रगुप्तमाराधयितुमुद्यतास्त-  
 एव मां परिवृण्वन्ति । प्रकाशम् । आर्यं अस्ति कश्चिद्यः कुसुमपुरं  
 गच्छति तत आगच्छति वा ।
- १२ राक्षसः । कुमार अवसितमिदानीं गतागतप्रयोजनम् । अल्पैरहोभिर्वे-  
 यमेव र्थास्यामः ।  
 मलयकेतुः । स्वगतम् । विज्ञायते । प्रकाशम् । यद्येवं ततः किमार्थेणांयं
- १५ सलेखः पुरुषः प्रेषितः ।  
 राक्षसः । विलोक्य । अये सिद्धार्थकैः ।  
 सिद्धार्थकैः । णं विण्णवेमि ताडीअन्तेण मए— । इत्यर्धोक्तेऽधोमुख
- १८ स्तिष्ठति ॥ ननु विशापयामि ताड्यमानेन मया— ।  
 मलयकेतुः । भागुरायण स्वामिनः पुरस्ताद्धीतो लज्जितो वा नैष कथ-  
 यिष्यति । स्वयमेवार्याय कथय ।
- २१ भागुरायणः । यदाज्ञापयति कुमारः । अमात्य एष कथयति । यथा-  
 हममात्येन लेखं दत्त्वा वाचिकं च संदिश्य चन्द्रगुप्तसकाशं प्रेषितः ।  
 राक्षसः । भद्र सिद्धार्थक अपि सत्यम् ।
- २४ सिद्धार्थकः । लज्जां नाटयन् । एवं—ताडीअन्तेण मए—णिवेदिदं ॥ एवं—  
 ताड्यमानेन मया—निवेदितम् ।

१ राक्ष० । कुमारं किमर्थं वयमाहूताः । added after this H. २ चिरम-  
 दर्शनेन H. ३ पञ्चभिः H. ४ गन्तारं. in all but H (B) ५ भद्र किमिदम् ।  
 added after this M T H ६ सिद्धा० सवाण्यं लज्जां नाटयन् । पसीदहु  
 (पसीदहु) अमच्चो (अमच्च) ताडीअन्तेण मए ण पारिदं अमच्चरहस्सं धारिदुं ॥  
 राक्ष० । भद्र कीदृशं रहस्यमिति न खत्वगच्छामि । सिद्धा० विण्णवेमि  
 ताडीअन्तेण मए ण पारिदं(अमच्चरहस्सं धारिदुं ति)।MTH. ७ इमं(रहस्स)MH.

राक्षसः । अनृतमेतत् । ताड्यमानः पुरुषः किमिव न ब्रूयात् ।

२७ मलयकेतुः । सखे भागुरायण दर्शय लेखम् । वाचिकमेष भृत्यः कथयिष्यति ।

भागुरायणः । अमात्य अयं लेखः ।

३० राक्षसः । अनुवाच्य । कुमार शत्रोः प्रयोग एषः ।

मलयकेतुः । लेखस्याशून्यार्थमायेणेदमाभरणमनुप्रेषितम् । तत् कथं शत्रोः प्रयोगः स्यात् ।

३३ राक्षसः । आभर्षणं निर्धर्ष्य । कुमार नैतन्मयानुप्रेषितम् । कुमारेण मे प्रेषितं कस्मिंश्चित् परितीषस्थाने मया सिद्धार्थकाय दत्तम् ।

भागुरायणः । ईदृशस्याभरणविशेषस्य विशेषतः कुमारेण प्रसादीकृत-

३६ कृतम्यायं परित्यागभूमिः ।

मलयकेतुः । वाचिकमपि सिद्धार्थकाच्छ्रोतव्यमिति लिखतमायण ।

राक्षसः । कृता वाचिकम् । लेख एवास्मदीयो न भवति ।

४२ मलयकेतुः । इयं तर्हि कस्य मुद्रा ।

राक्षसः । कपटमुद्रामप्युत्पादयितुं शक्नुवन्ति धूर्ताः ।

भागुरायणः । कुमार सम्यगमात्यो विज्ञापयति । भद्र केनायं

४५ लिखितो लेखः ।

सिद्धार्थका राक्षसस्य मुखमवलोक्य तूष्णीमधोमुखस्तिष्ठति ।

भागुरायणः । भद्र अलं पुनरात्मानं तौडायेत्वा । कथय ।

४८ सिद्धार्थकः । अज्ज सअड्ढामेण ॥ आर्यं शकटदासेन ।

राक्षसः । यदि शकटदासेन लिखितस्तर्हि मयैव लिखितः ।

मलयकेतुः । विजये शकटदासं द्रष्टुमिच्छामि ।

५१ प्रीहारी । जं कुमारो आणवेदि ॥ यत् कुमार आज्ञापयति ।

भागुरायणः । स्वगतम् । न खल्वनिश्चितार्थमार्थचाणक्यस्य प्रणिधयोऽभिधास्यन्ति । भवतु । एवम् । प्रकाशम् । कुमार न कदाचिदपि शकटदा-

१ कुमारेणैतन्मह्यमनुप्रेषितम् । मयाप्येतत् कस्मिंश्चित् १. कुमार नैतन्मयानुप्रेषितम् । कुमारेण मे (vi म्हायं) दत्तमेताद्धि (कस्मिंश्चित्) M H. २ स्व(vi आत्म)गान्नाद्वतार्य added after this in all but H(P M). ३ अस्मात् १. आप्ततमात्सिद्धार्थकात् H. ४ कस्य वाचिकम् । inserted before this M T H. ५ ताडयितुम् T H.

५४ सोऽमात्यस्याग्रतो लिखितं प्रतिपत्स्यते । अतो 'लिखितान्तरमस्यानी-  
यताम् । वर्णसंवाद एवैतद् विभावयिष्यति ।

मलयकेतुः । एवं क्रियताम् ।

५७ भागुरायणः । कुमार मुद्रामप्यानयत्वियम् ।

मलयकेतुः । उभयमप्यानीयताम् ।

प्रतीहारी । जं कुमारो आणवेदि । निष्कम्भ पुनः प्रविश्य । कुमार इदं  
६० सअडदासेण लिहिदं पत्तअं मुद्दा अ ॥ यत् कुमार आज्ञापयति ।...कुमार  
इदं तच्छकटदासेन लिखितं पत्रं मुद्रा च ।

मलयकेतुः । उभयमपि विलोक्य । संवदन्त्यक्षराणि ।

६३ राक्षसः । स्वगतम् । संवदन्त्यक्षराणि । किं नु शकटदासेन

स्मृतं स्यात् पुत्रदाराणां विस्मृतस्वामिभक्तिना ।

चलेष्वर्थेषु लुब्धेन न यशस्स्वनपायिषु ॥ १४ ॥

अथ वा कः संदेहः ।

मुद्रा तस्य कराङ्गुलिप्रणयिनी सिद्धार्थकस्तत्सुहृत्

तस्यैवापरलेख्यसूचितमिदं लेख्यं प्रयोगाश्रयम् ।

सुव्यक्तं शकटेन भेदपटुभिः संधाय सार्धं परै-

र्भर्तृस्नेहपराङ्मुखेन रूपणं प्राणार्थिना चेष्टितम् ॥ १५ ॥

मलयकेतुः । विलोक्य । आर्य अलंकारत्रयं श्रीमता यत् प्रेषितं तदुपगत-  
मित्यार्येण यल्लिखितं तन्मध्यात् किमिदमेकम् । निर्वर्ण्यत्पगतम् । कथम् ।

३ तातेन धृतपूर्वमिदमाभरणम् । प्रकाशम् । आर्य कुतोऽयमलंकारः ।

राक्षसः । क्रयादाधिगतः ।

मलयकेतुः । विजये अपि प्रत्यभिजानासि भूषणमिदम् ।

६ प्रतीहारी । निर्वर्ण्य सवाष्पम् । कुमार कहं ण पच्चभिजाणामि । इदं  
खु सुगिहीदणामधेएण पव्वदीसरेण धारिदपुव्व ॥ कुमार कथं न प्रत्य-  
भिजानामि । इद खल्ल सुगृहीतनामधेयेन पव्वतेश्वरेण धरितपूर्वम् ।

१ अन्यलिखितम् M. प्रतिलिखितम् T. २ प्रतीहारी । कुमार मुद्दा वि । T. प्रतीहारी ।  
कुमार मुद्दि पि जाचेमि । H. ३ उभयमपि क्रियताम् M T H. ४ शकटदासस्तु  
(मम) मित्रामिति विसंवदन्त्यक्षराणि । in all but H (M). ५ वणिग्भ्य  
ऋयाद० in all but H(M).

मलयकेतुः । सत्राष्यम् । हा तात

एतानि तानि 'तव भूषणवल्लभस्य  
गात्रोचितानि कुलभूषण भूषणानि  
यैः शोभितोऽसि मुखचन्द्रकृतावभासो  
नक्षत्रवानिव शरत्समयप्रदोषः ॥ १६ ॥

राक्षसः । स्वगतम् । कथम् । पर्वतेश्वरेण धृतपूर्वाणीत्याह । व्यक्तमेतान्धेव  
चाणक्यप्रयुक्तेन वणिजास्मामु विक्रीतानि ।

३ मलयकेतुः । आर्यं तातेन धृतपूर्वाणामाभरणाना विशेषतश्चन्द्रगुप्तहस्तगत-  
तानां क्रियादधिगमः कथं युज्यते । अथ वा युज्यत एवैतत् ।

चन्द्रगुप्तस्य विक्रेतुराधिकं लाभमिच्छतः ।  
कल्पिता मूल्यमंतेषां क्रूरेण भवता वयम् ॥ १७ ॥

राक्षसः । स्वगतम् । अहो सुश्लिष्टो दूषणप्रयोगः । कुतः ।

लेखोऽयं मम नेति नोत्तरपदं मुद्रा मदीया यतः  
सौहार्दं शकटेन खण्डितमिति श्रद्धेयमेत् कथम् ।  
मौर्यं भूषणविक्रयं नरपतौ को नाम संभावयत्  
तस्मात् संप्रतिपत्तिरेव हि 'भवेदग्राम्यमत्रोत्तरम् ॥ १८ ॥

मलयकेतुः । एतदार्यं पृच्छामि— ।

राक्षसः । कुमार य आर्यस्तं पृच्छ । वयमिदानीमनार्याः संवृत्ताः ।-

३ मलयकेतुः ।

मौर्योऽसौ स्वामिपुत्रः \*परिचरणपरो मित्रपुत्रस्तवाहं  
दाता सोऽर्थस्य तुभ्यं 'स्वमतमनुगतस्त्वं तु मह्यं ददासि ।  
दास्यं सत्कारपूर्वं ननु सच्चिवपदं तत्र ते स्वाम्यमत्र  
स्वार्थं कस्मिन् समीहा पुनराधिकतरे त्वामनार्यं करोति ॥ १९ ॥

राक्षसः । कुमार एवम् । अभियुक्तव्याहारेणैव निर्णयां दत्तः । मौर्योऽसौ  
स्वामिपुत्र इत्यादि युष्मद्स्मदोर्व्यत्ययेन पठति ।

१ गुणवल्लभ वल्लभानि H. २ व्यक्तमेवस्य भूषणानि । प्रकाशम् । एतान्यपि  
चाणक्यप्रयुक्तेन वणिगजनेनास्मासु विक्रीतानि । T. प्रकाशम् । व्यक्तमेतान्यपि  
तेन चाणक्य० M. ३ वणिगविक्रय इतो न युज्यते T. ४ भूषण H. अभूदेषM,  
अभूच्छत्रु T. ५ वरं न ग्राम्य० M T H ६ सतत H. ७ अभियुक्तव्याहारिणा  
M H. अयुक्तव्याहारिणा T

\* Read परपरिचरणो

३ मलयकेतुः । लेखमलकरणस्थगिकां च निर्दिश्य । इदमिदानीं किम् ।  
राक्षसः । सवाष्पम् । विधेर्विलसितम् ।

भृत्यत्वे परिभूतिधामनि सति स्नेहात् प्रभूणां सतां  
पुत्रेभ्यः कृतवेदिनां कृतधियां येषामभिज्ञा वयम् ।  
ते लोकस्य परीक्षकाः क्षितिभृतः पापेन येन क्षता-  
स्तस्येदं विपुलं विधेर्विलसितं पुंसां प्रयत्नाच्छिदः ॥२०॥

मलयकेतुः । सक्रोधम् । किमद्यापि निहूयत एव । विधेर्विलसितमिदं  
न लोभस्य । अनार्य—

कन्यां तीव्रविषप्रयोगविषमां कृत्वा कृतघ्न त्वया  
विश्रम्भप्रवणः पुरा मम पिता नीतः कथाशेषताम् ।  
संप्रत्याहितगौरवेण भवता मन्त्राधिकारे रिपौ<sup>१</sup>  
प्रारब्धाः पुनराममांसवदहो विक्रेतुमेते वयम् ॥२१॥

राक्षसः । स्वगतम् । अयमपरो गण्डस्योपरि विस्फोटः । प्रकाश कर्णौ  
पिचाय । शान्तं पापम् । अपापोऽहं पर्वतेश्वरे ।

३ मलयकेतुः । केन तर्हि व्यापादितस्नातः ।

राक्षसः । दैवमत्र प्रष्टव्यम् ।

मलयकेतुः । दैवमत्र प्रष्टव्यम् । न क्षपणको जीवसिद्धिः ।

६ राक्षसः । स्वगतम् । कथम् । जीवसिद्धिरपि चाणक्यप्रयुक्तः । हन्त  
रिपुभिर्मेहृदयमपि स्वीकृतम् ।

मलयकेतुः । सक्रोधम् । भासुरक आज्ञाप्यतां सेनापतिः शिखरसेनः ।

९ य एते राक्षसेन सह सुहृत्ताभुत्पाद्यास्मच्छरीरद्रोहेण चन्द्रगुप्तमाराधयि-  
तुमुद्यताः पञ्च राजानः क्रौलूतश्चित्रवर्मा मलयनरपतिः सिंहनादः

काश्मीरः पुष्कराक्षः सिन्धुगजः सिन्धुषणः पारसीकाधिराजो मेघाक्ष

१२ इत्येतेषु त्रयः प्रथमे मदीया भूमिं कामयन्ते । ते गम्भीरं श्वभ्रमभिनीय

पांशुभिः पूर्यन्ताम् । इतरौ तु हस्तिबलकामां हस्तिनैव धान्येतामिति ।

पुरुषः । नं कुमारो प्राणयेदि । निष्क्रान्तः ॥ यत् कुमार आज्ञापयति... ।

१ रिपोः H. २ प्रलयाय मांस० T. प्रणयाय मांस० M ३ नाहं पर्वतेश्वरे ।  
विषकन्यां प्रयुक्तवान् । T. प्रणिधिः M T.

१५ मलयकेतुः । राक्षस नाहं विश्रम्भघाती राक्षसः । मलयकेतुः खल्वहम् ।  
तद् गच्छ । समाश्रय सर्वात्मना चन्द्रगुप्तम् ।

विष्णुगुप्तं च मौर्यं च समभ्यधागतौ त्यथा ।

उन्मूलयितुमीशोऽहं त्रिवर्गमिष दुर्नयः ॥२२॥

भागुरायण कृमं कालहरणेन । साप्रतमेव कुसुमपुरमवरोधनाथ प्रति-  
ष्ठन्तामस्महलानि ।

गौडीनां लोभधूलीपरिमलयवलान् धूम्रयन्तः कपोलान्  
क्लिश्नन्तः क्वाष्णमानं भ्रमरकुलद्वयः कुञ्चितस्थालकस्य ।  
पांशुस्तम्बा वलानां तुरगखुरपुटक्षोदलब्धात्मलाभाः  
शत्रूणामुत्तमाङ्गे गजमदसलिलच्छिन्नमूलाः पतन्तु ॥२३॥

इति भागुरायणेन सह सपरिजनो निष्क्रान्तो मलयकेतुः ।

राक्षसः । सावेगम् । हा धिक् । घातिताश्चित्रवर्मादयस्तपस्विनः ।  
कथम् । सुहृद्विनाशाय राक्षसश्चेष्टते न रिपुविनाशाय । किमिदानीं करवाणि  
३ मन्दभाग्यः ।

किं गच्छामि तपोवनं न तपसा शाम्येत् सवैरं मनः

किं भर्तृननुयामि जीवति रिपौ स्त्रीणामिथं योग्यता ।

किं वा खङ्गसखः पताम्यरिबले नैतच्च युक्तं भवे-

चेतश्चन्दनदासमोक्षरभसं रुन्ध्यात् कृतघ्नं न चेत् ॥ २४ ॥

निष्क्रान्तः ।

इति कूटलेखां नाम पञ्चमोऽङ्कः ।



## कपटपाशो नाम

षष्ठोऽङ्कः ।

ततः प्रविशत्यलंकृतः सहर्षः सिद्धार्थकः ।

सिद्धार्थकः ।

जअदि जलदणीलो केसवो केसिघादी  
जअदि अ जणदिट्टोच्चन्दमा चन्दउत्तो ।  
जअदि अ जअकज्जं जाव काऊण सेववं<sup>१</sup>  
पडिहदपरपक्खा<sup>२</sup> अज्जचाणक्कणीदी ॥१॥

जाव चिरस्स कालस्स पिअवअस्सं समिद्धत्थअं पेक्खामि<sup>३</sup> । परिक्रम्या-  
वलोक्य च । एसो मे पिअवअस्सो समिद्धत्थओ इदो एयेव आअच्छदि ।

३ जाव णं उवत्सप्पामि ॥

जयति जलदनीलः केशवः केशिघाती

जयति च जनदृष्टिचन्द्रमाश्चन्द्रगुतः ॥

६ जयति च जयकार्यं यावत् कृत्वा सर्वं

प्रतिहतपरपक्षार्यचाणक्यनीतिः ।

यावच्चिरस्य कालस्य प्रियवयस्य समृद्धार्थकं प्रेक्षे । एष मे प्रियवयस्यः समृ-  
१द्धार्थक इत एवागच्छति । यावदेनमुपसर्पामि ।

ततः प्रविशति समृद्धार्थकः ।

समृद्धार्थकः ।

सन्तावेन्ता आवाणएसु गेहुरस्सवेसु तहणिच्चं ।

हिअअट्टिआण विहवा विरहे मित्ताण दूमेन्ति ॥

सुदं मए मलअकेदुकडआदो पिअवअस्सो सिद्धत्थओ आअदो त्ति ।  
ता जाव णं अण्णेसामि । परिक्रम्य विलोक्य च । एसो सिद्धत्थओ ॥

३ संतापयन्त आपानकेषु गेहोत्सवेषु तथा नित्यम् ।

हृदयस्थितानां विभवा विरहे मित्राणां दुनन्ति ॥

श्रुत मया मलयकेतुकटकात् प्रियवयस्यः सिद्धार्थक आगत इति । तद्यावदे-  
नमन्विष्यामि । एष सिद्धार्थकः ।

६ सिद्धार्थकः । उपैषुत्य । अवि सुहं पिअवअस्सस्स ॥ अपि सुखं प्रियवय-  
स्यस्य ।

१ चन्दिमा H. २ जअणकज्जं M, जअणसज्जं M H. ३ सेण्णं M H, ४ पडिव-  
क्खाम H. ५ अण्णेसेमि H. ६ संभावेन्ता आवाणएसु M.H. संदावे तारेसारणं T  
७ महुरस्सवेसु M. गेहुरस्सवे H ८ सभावेन्ता M H. सुहाअत्ताणं T. ९ ट्टिआ विअ  
H १० विहवा...दुम्मणा अन्ते M, विहवा...दूणन्दि T. विरहे मित्तं मित्ताइं  
दूमेन्ति H. ११ पसुत्य । अपि सुहं पिअवअस्सस्स added M H. १२ विलोक्य ।  
कथं । पिअवअस्सो समिद्धत्थओ inserted M T H.

उभावन्योन्यमालिङ्गितः ।

- १ समृद्धार्थकः । वअस्स कुदो मे सुहं जेण तुमं चिरपच्चागदो वि अज्ज ण मे गेहं आअच्छसि ॥ वयस्य कुतो मे सुखं येन त्वं चिरप्रत्यागतोऽप्यद्य न मे गेहमागच्छसि ।
- १२ सिद्धार्थकः । पसीददु वअस्सो । दिट्ठमेत्तो ज्जेव अज्जचाणक्केण आणत्तो ह्मि । सिद्धत्थअ गच्छ । एदं पिअं देवस्स चन्दसिरिणो णिवेदेहि त्ति । तदो तस्स तं णिवेदिअ एवं अणुभूदपत्थिवप्पसादो
- १५ अहं पिअवअस्सं पेक्खिदुं तुह ज्जेव गेहं चलिदो ह्मि ॥ पसीददु वयस्यः । दृष्टमात्र एवार्यचाणक्येनाज्ञतोऽस्मि । सिद्धार्थक गच्छ । एतत् प्रिय देवाय श्रीचन्द्राय निवेदयेति । ततस्तस्मै तन्निवेद्यैवमनुभूतपार्थिवप्रसादोऽहं प्रियवयस्यं
- १८ प्रोक्षितु तवैव गेहं चलितोऽस्मि ।
- समृद्धार्थकः । वअस्स जदि मे सुणिदव्वं भोदि तदो कहेहि किं तं पिअं देवस्स चन्दसिरिणो णिवेदिदं ॥ वयस्य यदि मे श्रोतव्य ततः कथय
- २१ किं तत् प्रिय देवाय श्रीचन्द्राय निवेदितम् ।
- सिद्धार्थकः । वअस्स किं तुह वि अमुणिदव्वं अत्थि । ता णिसामेहि । अत्थि दाव अज्ज चाणक्कणीदिमोहिदमदिणा मलअकेदुहदएण णिक्का-
- २४ सिअ रक्खसं हदा चित्तवम्मप्पमुहा पहाणा पञ्च पत्थिवा । तदो असमिक्खकारी एसो दुराआरो त्ति उज्झिअ मलअकेदुकड्ढं कुसं-लदाए भअविलोलैत्तणिअपरिवारा सकं सकं विअं अभिप्पत्थिदा
- २७ पत्थिवा । तदो भद्भडुपुरुदत्तडिङ्गरादवलउत्तराअसेणभाउराअणरोहिद-क्खविजअवम्मप्पमुहेहिं\* गिहिदो मलयकेदू ॥ वयस्य किं तवाप्यश्रोतव्य-मस्ति । तस्मान्निशामय । अस्ति तावदार्यचाणक्यनीतिमोहितमतिना मलयके-
- ३० तुहत्तकेन निष्कास्य राक्षस हताश्वित्रवर्मप्रमुखाः प्रधानाः पञ्च पार्थिवाः । ततोऽसमीक्ष्यकार्येष दुराचार इत्युज्झत्वा मलयकेतुकटकभूमि कुशलतायै भय-विलोलसैनिकपरिवाराः स्वक स्वक विषयमभिप्रस्थिताः पार्थिवाः । ततो

१ वुत्तन्तं M H. पिओदन्तं T. २ गिराकरिअ M H. ३ कडअभूमिं M, हृदअ भूमिं T. हृदअं H. ४ णिअभूमिकुसलदाए M अभूमिं कुसलदाए H, ५ सेससे-णिअ परिवारेसु T. सेणतणूकदपरिवारेसु M. ६ पत्थिदेसु पत्थिवेसु णिवि-ष्णाहिअएसु सअलसामन्तेसु भद्भ T

\* Read विजअवम्मोहि.

३३ भद्रभटपुरुदत्तडिङ्गरावबलगुप्तराजसेनभागुरायणरोहिताक्षविजयवर्मप्रमुखैः संयस्य गृहीतो मलयकेतुः ।

समृद्धार्थकः । वअस्य भद्रभटप्पमुहा किल देवस्य चन्दसिरिणो अव-

३६ रत्ता मलअकेदुं समस्सिदा त्ति लोए मन्तीअदि । ता किं कुट्टविकि-  
दणाडअस्स विअ अण्णं मुहे अण्णं णिव्वहणे ॥ वयस्य भद्रभटप्रमुखाः

किल देवाच्छ्रीचन्द्रादपरक्ता मलयकेतु समाश्रिता इति लोके मन्यते । तत् कि

३९ कुकविकृतनाटकस्यैवान्यन्मुखेऽन्यन्निर्वहणे ।

सिद्धार्थकः । वअस्स देवणदीए\* विअ अमुणिदगदीए णमो अज्ज-  
चाणक्कणीदीए ॥ वयस्य देवनद्या इवाज्ञातगत्यै नम आर्यचाणक्यनीत्यै ।

४२ समृद्धार्थकः । तदो तदो ॥ ततस्ततः ।

सिद्धार्थकः । तदो पभूदसारसाहणसमेदेण इदो णिक्कमिअ अज्जचा-  
णक्केण पडिववणं अराअलोअं असेसं मेच्छव्वलं ॥ ततः प्रभूतसारसाघनसमे-

४२ तेनेतो निष्कम्यार्यचाणक्येन प्रतिपन्नमराजलोकमशेष भ्लेच्छबलम् ।

समृद्धार्थकः । वअस्स कर्हि तं ॥ वअस्य कुत्र तत् ।

सिद्धार्थकः । जर्हि एदे ।

अदिसअगरुएणं दाणदप्पेण दन्ती  
सजलजलदलीलं उव्वहन्ता णदन्ति ।  
कसपहरभएण जाअकम्पुत्तरङ्गा  
गिहिदजअणसज्जा संपअन्ते तुरङ्गा ॥३॥

यत्रैते

अतिशयगुरुणा दानदपेण दन्तिनः सजलजलदलीलामुद्रहन्तो नदन्ति ।

कशाप्रहारभयेण जातकम्पोत्तराङ्गा गृहीतजयनसज्जाः संप्रवन्ते तुरङ्गाः ॥

समृद्धार्थकः । वअस्स एदं दाव चिट्ठदु । तहा सव्वलोअपच्चक्खं उज्झि-  
दाहिआरो चिट्ठिअ अज्जचाणक्को किं पुणो वि तं ज्जेव मन्तिपदं

३ आरूढो ॥ वयस्य एतत् तावत् तिष्ठतु । तथा सर्वलोकप्रत्यक्षमुज्झिताधिकारः

स्थित्वार्यचाणक्यः किं पुनरपि तदेव मन्त्रपदमारूढः ।

सिद्धार्थकः । अदिमुद्धो दाणिं तुमं िजो अमच्चरक्खसेण वि अणवगा-

६ हिदपुव्वं अज्जचाणक्कबुद्धि अवगाहितुं इच्छासि ॥ अतिमुग्ध इदानीं

१ देवगदीए M T. २ अराअलोअं M. सराअकं H. सअस्सराअलोअअसिद्धिं I.

३ राअबल्लं H. ४ णिक्क उव्वमन्ता T H. ५ सहा M T H

\* Read णिअदीए. † Omit ओ

- त्वं योऽमात्यराक्षसेनाप्यनवगाहितपूर्वामार्यचाणक्यबुद्धिमवगाहितुमिच्छसि ।  
**समृद्धार्थकः** । वअस्स अमच्चरक्खसो दाणिं कहिं ॥ वयस्य अमात्य  
 ९ राक्षस इदानीं कुत्र ।  
**सिद्धार्थकः** । सो खु तस्सि एव्व काले मलयकेदुकडआदो णिक्कमिअ  
 उदुम्बरणामहेण्ण चरेण अणुसरीअन्तो इदं पाडलिउत्तं आअदो त्ति  
 १२ अज्जचाणक्कस्स णिवेदिदं ॥ स खलु तस्मिन्नेव काले मलयकेतुकटकान्नि-  
 ष्कम्बोदुम्बरनामधेयेन चरेणानुस्त्रियमाण इदं पाटलिपुत्रमागत इत्यार्यचाण-  
 क्यस्य निवेदितम् ।  
 १५ **समृद्धार्थकः** । वअस्स तहा णाम अमच्चरक्खसो गन्दरज्जपच्चाणअणे  
 किदव्ववसाओ णिक्कमिअ संपदं अकिदत्थो कधं इमं ज्जेव पाडलिउत्तं  
 आअदो ॥ वयस्य तथा नामामात्यराक्षसो नन्दराज्यप्रत्यानयने कृतव्यवसायो  
 १८ निष्कम्य सांप्रतमकृतार्थः कथमिदमेव पाटलिपुत्रमागतः ।  
**सिद्धार्थकः** । वअस्य तक्केमि चन्दणदासस्स सिणेहेण त्ति ॥ वयस्य  
 तर्क्याभि चन्दनदासस्य स्नेहेनेति ।  
 २१ **समृद्धार्थकः** । वअस्य अध चन्दणदासस्स मोक्खं विअ<sup>१</sup>पेक्खसि ॥  
 वअस्य अथ चन्दनदासस्य मोक्षमिव प्रेक्षसे ।  
**सिद्धार्थकः** । कुदो मे अधण्णस्स मोक्खो । सो खु संपदं अज्जचाण-  
 २४ क्कस्स आणत्तीए दुवेहिं अह्महिं वज्जट्टाणं पवोमिअ वावादइद्वो ॥ कुतोऽ-  
 स्याधन्यस्य मोक्षः । स खलु सांप्रतमार्यचाणक्यस्याज्ञप्त्या द्वाभ्यामावाभ्या वध्य-  
 स्थान प्रवेश्य व्यापादयितव्यः ।  
 २७ **समृद्धार्थकः** । सक्रोधम् । किं अज्जचाणक्कस्स घादअजणो णत्थि जेण  
 अह्म इदिसे णिससे कम्मे णिओएदि ॥ किमार्यचाणक्यस्य घातकज्जो  
 नास्ति येनावामीदशे नृशसे कर्म ण नियोजयति ।  
 ३० **सिद्धार्थकः** । वअस्स को जीवलोए जीविदुकामो अज्जचाणक्कस्स  
 आणात्तं पडिउलेदि । ता एहि । चण्डालवेसधारिणो भविअ चन्दण-  
 दासं वज्जट्टाणं णआम । निष्कान्तौ ॥ वयस्य को जीवलोके जीवितुकाम  
 ३३ आर्यचाणक्यस्याज्ञप्तिं प्रतिकूलयति । तदेहि । चण्डालवेषधारिणौ भूत्वा चन्दन-  
 दासं वध्यस्थान नयावः ।

इति प्रवेशकः ।

१ तस्सि पलअकोलाहले वट्टमाणे M, तस्सि (vI. तहिं) भअविलोले वत्तमाणे  
 T H. २ पेक्कामि M.T. ३ ईरिसेसु णिंससेसु (णिओएसु) T H.

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ततः प्रविशति रज्जुहस्तः पुरुषः

पुरुषः

छग्गुणसंजोअदिढा उवाअपरिवाडिघडिदपासमुही ।  
चाणकणीदिरज्जू र्'रिउसंजमणुज्जभा जअदि ॥ ४ ॥

परिक्रम्यावलोक्य च । एसो सो अज्जचाणकस्स उदुम्बरे चरेण  
कहिदो पदेसो जहिं मए अज्जचाणक्काणत्तीए अमच्चरक्खसो पेक्खि-  
३द्वो । विलोक्य । कहं एसो खु अमच्चरक्खसो किदावगुण्ठणो इदो  
य्येव आअच्छदि । ता जाव इमेहिं जिण्णुज्जाणपादवेहिं अन्तरिदम-  
रीरो पेक्खामि कहिं आसणपरिगह करेदि ति । परिक्रम्य स्थितः ॥

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षड्गुणसंयोगदृढोपायपरिपाटिघटितपाशमुखी ।  
चाणक्यनीतिरज्जू रिपुसयमनोद्यता जयति ॥

एष स आर्यचाणक्यायोदुम्बरेण चरेण कथितः प्रदेशो यत्र मयार्यचाणक्या-  
९सप्तयामात्यराक्षसः प्रेक्षितव्यः । . . . कथमेष खल्वमात्यराक्षसः कृतावगुण्ठन इत  
एवागच्छति । तद्यावदेभिर्जीर्णोद्यानपादपैरन्तरितशरीरः प्रेक्षे कुत्रासनपरिग्रह  
करोतीति ।

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ततः प्रविशति यथानिर्दिष्टः सशस्त्रो राक्षसः ।

राक्षसः । साक्षम् । कष्टं भोः कष्टम् ।

उच्छिन्नाश्रयकातरेव कुलटा गोत्रान्तरं श्रीर्गता  
तामेवानुगता गतानुगतिकास्त्यक्तानुरागाः प्रजाः ।  
आसैरप्यनवाप्तपौरुषफलैः कार्यस्य धूरुज्जिता  
किं कुर्वन्त्वथ वासमाङ्गरहितैर्नाङ्गैश्चिरं<sup>२</sup> स्थीयते ॥ ५ ॥

अपि च

पतिं त्यक्त्वा देवं भुवनपतिमुच्चैरभिजनं  
गता शीघ्रेण श्रीर्वृषलमविनीतेव वृषली ।  
स्थिरीभूता चास्मिन् किमिह करवाम स्थिरमपि  
प्रयत्नं नो येषां विफल्यति दैवं द्विषदिव ॥ ६ ॥

१ संजमणुज्जुआ H. २ °नागैश्चिरं M. अ

T. ३ छिद्रेण श्री. M T. सा श्रीः

मया हि

देवे गते दिवंमर्कितमृत्युयोगे  
शैलेश्वरं समधिकृत्य कृतः प्रयत्नः ।  
तस्मिन् हते तनयमस्य तथाप्यसिद्धि-  
दैवं हि नन्दकुलशत्रुरसौ न विप्रः ॥७॥

अहो विवेकशून्यता \*म्लेच्छस्य मलयकेतोः । कुतः ।

यो नष्टानपि <sup>१</sup>जीवनाशमधुना शुश्रूषते स्वामिन-  
स्तेषां वैरिभिरक्षतः कथमसौ संधास्यते राक्षसः ।  
इत्थं †वस्तुविवेकमूढमतिना म्लेच्छेन नालोचितं  
दैवेनोपहतस्य बुद्धिरथ वा <sup>२</sup>सर्वं विपर्यस्यति ॥ ८ ॥

तदिदानीमपि तावदरातिहस्तगतो विनश्येन्न तु राक्षसश्चन्द्रगुप्तेन  
सह संदर्शीत । कुतः सैकाममसत्यसंध इति परमयशो न शत्रु-  
३वञ्चनापरिभूत इति । समन्तादवलोक्य सास्त्रम् । एतास्नावद् देर्वचङ्क्रमण-  
पवित्रीकृताः कुसुमपुरभूमयः ।

इह हि

शाङ्गज्याकृष्टिमुक्तप्रशिथिलकविकाप्रग्रहेणात्र देशे  
देवेनाकारि <sup>४</sup>पूर्वं प्रजविततुरगं बाणमोक्षश्चलेषु ।  
अस्यामुद्यानराजौ स्थितमिह कथितं राजभिरतैर्विनेत्थं  
संप्रत्यालोक्यमानाः कुसुमपुरभुवो भूयसा दुःखयन्ति ॥९॥

तत् क्व नु गच्छामि मन्दभाग्यः । विलोक्य । भवतु । दृष्टमेतज्जीर्णो-  
द्यानम् । अत्र प्रविश्य कुतश्चिच्चन्दनदासस्य प्रवृत्तिमुपलप्स्ये । अल  
३क्षितनिपाताः पुरुषाणां समविषमदशापरिणतयो भवन्ति । कुतः ।

पौरैरङ्गुलिभिर्नवेन्दुषदहं निर्दिश्यमानः शनै-  
र्यो राजैव पुरा पुराक्षिरगमं राज्ञां सहस्रैर्वृतः ।  
भूयः संप्रति सोऽहमेव नगरे तत्रैव वन्ध्यश्रमा  
जीर्णोद्यानकमेष तस्कर इव त्रासाद्विशामि द्रुतम् ॥ १० ॥

१ अतद्विध in all but H (N). २ मलयकेतोः omitted T H. ३ बीजना-  
शम् T. ४ पूर्व M. ५ कामम् M T H. ६ वरम् in all but T (M N).  
७ वचन M. ८ देव (स्य) पादचङ्क्रमण ( परिचय ) पवित्रीकृततला M T H.  
९ चित्रं M T H. १० वध्यैः समो H.

\* Omit म्लेच्छस्य † Read तावद्वस्तुमूढ०

अथ वा येषां प्रसादादिदमासीत् त एव न सन्ति । नाख्येन प्रविश्याव-  
लोक्य च । अहो जीर्णोद्यानस्यारमणीयता । अत्र हि

विपर्यस्तं सौधं कुलमिव महारम्भरचनं  
सरः शुष्कं साधोर्हृदयमिव नाशेन <sup>१</sup>सुहृदाम् ।  
फलैर्हीना वृक्षा विगुणविधियोंगादिव नया-  
स्तृणैश्छिन्ना भूमिर्मतिरिव <sup>२</sup>कुर्नातैरविदुषः ॥ ११ ॥

अपि चात्र

क्षताङ्गीनां तीक्ष्णैः परशुभिरुदग्रैः<sup>३</sup>क्षितिरुहां  
रुजा कूजन्तीनामविरतकपोतोपरुदितैः ।  
स्वनिर्मोकच्छेदैः परिचितपरिक्लेशकृपया  
श्वसन्तः शाखानां व्रणमिव निबध्नन्ति फणिनः ॥१२॥

एते च तपस्विनः

अन्तः शरीरपरिशोषमुपाश्रयन्तः<sup>४</sup>  
<sup>५</sup>कीटक्षतिं शुचमिवातिगुरुं वहन्तः ।  
छायावियोगमलिना व्यसने निमग्ना  
वृक्षाः इमशानमुपगन्तुमिव प्रवृत्ताः ॥१३॥

यावदस्मिन् विषमदशापरिणामसुलभे भिन्नाशिलातले मुहूर्तमुपविशामि ।  
उपविश्याकर्ण्य च । अये किमयमाकास्मिकः \*शङ्खपटहविमिश्रः शैब्दः  
३ श्रूयते ।

<sup>६</sup>प्रमथ्छ्लोत्तृणां श्रुतिपथमसारं गुरुतया  
बहुत्वात् प्रासादैः सपदि परिपीतो जिह्वत इव ।  
असौ नान्दीनादः पटुपटहशङ्खध्वनियुतो  
दिशां द्रष्टुं दैर्घ्यं प्रसरति सकौतूहल इव ॥१४॥

विचिन्त्य । ज्ञातम् । एष हि मलयकेतुसंयमनसंजातं राजकुलस्य ( इत्य-  
घोक्ते सास्यम् ) परितोषं पिशुनयति । सबाष्पम् । कष्टम् ।

१ सुहृदः M H २ कुर्नातैव विदुषः H. ३ उदग्ररुमभृतां H. ४ उदग्र यन्तः T.  
उदीरयन्तः M. ५ कीटक्षतिस्तृतिभिरास्त्रमिवोद्वमन्तः T. ६ नान्दीनादः M T H.  
७ प्रकुर्वन् M. प्रमृदन् T H. ८ मौर्यकुलस्य inserted M T H.

\* Omit शङ्खपटहविमिश्रः

श्रावितोऽस्मि श्रियं शत्रोरभिनीय च दर्शितः ।

अनुभावयितुं मन्ये यत्नः संप्रति मां विधेः ॥१५॥

पुरुषः । स्वगतम् । आसीणो अअं । जाव अज्जचाणक्कादेसं संपादेमि । राक्षसमपश्यन्निव तस्याग्रतो रज्जुपाशेनात्मानमुद्धृणाति ॥ आसीनोऽयम् । याव-  
३ दार्यचाणक्यादेशं संपादयामि ।

राक्षसः । विलोक्य । कथम् । अयमात्मानमुद्धृणाति । नूनमहमिव दुःखि-  
तस्तपस्वी । भवतु । पृच्छाम्येनम् । उपसृत्य । भद्र किमिदमनुष्ठीयते ।

६ पुरुषः । सत्राष्पम् । अज्ज जं पिअजणविणासदुक्खिदो अह्वारिसो मन्द-  
भगो अणुचिट्ठदि ॥ आर्यं यत् प्रियजनविनाशदुःखितोऽस्मादृशो मन्द-  
भाग्योऽनुतिष्ठति ।

९ राक्षसः । स्वगतम् । प्रथममेव मया ज्ञातं नूनमहमिव दुःखितस्तप-  
स्वीति । प्रकाशम् । व्यसनसब्रह्मचारिन् यदि न रहस्यं नातिगुरु वा ततः  
श्रोतुमिच्छामि ।

१२ पुरुषः । अज्ज ण रहस्सं नादिगरुअं वा । किंतु ण सक्कणोमि पिअवअस्स-  
विणासदुक्खिदो मरणस्स कालहरणं कादुं ॥ आर्यं न रहस्यं नातिगुरुकं  
वा । किं तु न शक्नोमि प्रियवयस्यविनाशदुःखितो मरणस्य कालहरणं  
१५ कर्तुम् ।

राक्षसः । निःश्वस्थात्मगतम् । एते सुहृद्वचसनेषु परवदुदासीनाः प्रत्यादि-  
श्मामहे वयमनेन । प्रकाशम् । यदि न रहस्यं नातिगुरु वा श्रोतुमि-  
१८ च्छामि ।

पुरुषः । अहो णिठ्वन्धो अज्जस । ऐसो णिवेदेमि । अत्थि दाव एत्थ  
णअरे मणिआरसेट्ठी जिह्हुदासो णाम ॥ अहो निर्बन्ध आर्यस्य । एष निवे-  
२१ दयामि । अस्ति तावदत्र नगरे मणिकारश्रेष्ठी जिष्णुदासो नाम ।

राक्षसः । स्वगतम् । अस्ति जिष्णुदासश्चन्दनदासस्य परमसुहृत् ।

पुरुषः । सो मम पिअवअस्सो ॥ स मम प्रियवयस्यः ।

२४ राक्षसः । सहर्षमात्मगतम् । अये प्रियवयस्य इत्याह । संनिक्कष्टः संबन्धः ।  
ज्ञाम्यति चन्दनदासस्य वृत्तान्तम् ।

१ अनुबध्नाति H. २ पिअवअस्स M T H. ३ दुक्खिदाहिअओ एत्तिअमेत्तं वि  
M T H. ४ आ गरी inserted before this M T H.



**पुरुषः ।** संपदं दीर्णजणविइण्णविहवो जलणं पवेसिदुकामो णअ-  
 २७ रादो णिक्कन्तो । अहं वि जाव तस्स असुणिदव्वं ण सुणामि ताव  
 अत्ताणं उब्बन्धिअ वावादइदुं इमं जिण्णुज्जाणं आअदो ॥ सांप्रतं दीन-  
 जनविर्तार्णविभो ज्वलनं प्रवेष्टुकामो नगरान्निर्गतः । अहमपि यावत् तस्या-  
 ३० श्रोतव्यं न शृणोमि तावदात्मानमुद्ध्व्य व्यापादायित्तुमिदं जीर्णोद्यानमागतः ।  
**राक्षसः ।** अग्निप्रवेशे सुहृदस्ते को हेतुः ।

**किमौषधपथातिगैरुपहतो महाव्याधिभिः**

३३ **पुरुषः ।** ण हि ॥ न हि ।

**राक्षसः ।** किमश्लिविषकल्पया नरपतेर्निरस्तः क्रुधा ।

**पुरुषः ।** एदं वि णत्थि । चन्द्रउत्तस्स जणवदे ण णिसंसा पडिवत्ती ॥

३६ एतदपि नास्ति । चन्द्रगुप्तस्य जनपदे न नृशंसा प्रतिपत्तिः ।

**राक्षसः ।** अलभ्यमनुरक्तवान्<sup>१</sup> किमयमन्यनारीजनं

**पुरुषः ।** कणौ पिघाय । सन्तं पावं । अभूमी खु एसो अविणअस्स ॥

३९ शान्तं पापम् । अभूमिः खल्वेषोऽविनयस्य ।

**राक्षसः ।**

**किमस्य भवतो यथा सुहृद एव नाशोऽवशः ॥ १६ ॥**

**पुरुषः ।** अज्ज अह इं ॥ आर्य अथ किम् ।

**राक्षसः ।** सावेगमात्मगतम् । चन्दनदासोऽस्य प्रियसुहृदिति तस्य विना-

३ शोऽस्य हुतभुक्प्रवेशहेतुरिति यत्सत्यं<sup>२</sup>माकुलित इवास्मि सुहृत्पक्षपा-  
 तिना हृदयेन । प्रकाशम् । भद्र तस्यापि तव प्रियसुहृदः<sup>३</sup> सुचरितं  
 विस्तरेण श्रोतुमिच्छामि ।

६ **पुरुषः ।** अदोअवरं ण सक्णोमि मन्दभगो मरणस्स विग्घमुप्पादेदुं ॥

अतःपरं न शक्नोमि मन्दभाग्यो मरणस्य विघ्नमुत्पादयितुम् ।

**राक्षसः ।** भद्र श्रवणीयां कथां कथय ।

९ **पुरुषः ।** का गदी । एसो खु णिवेदेमि । सुणोदु अज्जो ॥ का गतिः एष  
 खलु निवेदयामि । शृणोत्वार्यः ।

१ दिआदिदिण्ण H. २ कथय कि नु नारी० T. किमुत चारुनारी० H.  
 ३ सेट्टिजणस्स विसेसदो चन्दणदासस्स । H. ४ दासस्य T. ५ सुहृत् तद्वि-  
 नाश एवास्य H. ६ चलिन्तेवास्ते युक्तपक्षपाताद्बुद्धयम् T. ७ सुहृदस्सल्लतया  
 भोतव्यं H. सुहृदस्सल्लतया मत्तव्ये व्यञ्जयित्वाङ्ग न. inserted after this.

राक्षसः । भद्र अवहितोऽस्मि ।

१२ पुरुषः । अत्थि एत्थ णअरे पुप्फचत्तरणिवासी<sup>१</sup> मणिआरसेट्ठी चन्द-  
णदासो णाम ॥ अस्यत्र नगरे पुष्पचत्वरनिवासी मणिकारश्रेष्ठी चन्दनदासो  
नाम ।

१५ राक्षसः । सविषादमात्मगतम् । एतत् तदपावृत्तमस्मच्छोकद्वारं<sup>२</sup> दैवेन ।  
हृदय स्थिरीभव । किमपि ते कष्टतरमाकर्णनीयमस्ति । प्रकाशम् । भद्र  
श्रूयते मित्रवन्सलः स साधुः । किं तस्य ।

१८ पुरुषः । सो एदस्स जिह्णुदासस्स पिअवअस्सो होदि ॥- स एतस्य जि-  
ष्णुदासस्य प्रियसुहृद् भवति ।-

राक्षसः । <sup>३</sup>ततस्ततः ।

२१ पुरुषः । तदा जिह्णुदासेण वअस्ससिणेहसरिमं अज्ज विण्णविदो चन्द-  
उत्तो -॥ ततो जिष्णुदासेन वयस्यस्नेहसदृशमद्य विज्ञतश्चन्द्रगुप्तः ।-

राक्षसः । किमिति ।

२४ पुरुषः । देव अत्थि मे \*कुट्टुम्भभरणपज्जत्तो अत्थो । तस्स विणिमएण  
मुञ्चिचज्जटु मे पिअवअस्सो चन्दणदासो त्ति ॥ देव अस्ति मे कुट्टुम्भभरण-  
पर्याप्तोऽर्थः । तस्य विनिमयेन मुच्यता मे प्रियवयस्यश्चन्दनदास इति ।

२७ राक्षसः । स्वगतम् । साधु जिष्णुदास । दर्शितो मित्रस्नेहः ।

पितृन् पुत्राः पुत्रान् परवदभिर्हिसन्ति पितरो

यदर्थं सौहार्दं सुहृदि च विमुञ्चन्ति सुहृदः ।

प्रियं तं संत्यक्तुं व्यसनिनि वयस्ये व्यवसितः

कृतार्थोऽसावर्थस्तव सति वणिक्त्वे सुवणिजः ॥ १७ ॥

प्रकाशम् । ततस्तथाभिहितेन किं प्रतिपन्नं मौर्येण ।

पुरुषः । एवं भणिदेण चन्दउत्तेण पडिभणिदो जिह्णुदासो । ण मए  
३ अत्थस्म कारणेण चन्दणदासो संजामिदो किंदु पच्छादिदो णेण अमच्च-

१ पुप्फ...णिवासी omitted in all but H (M). २ अस्मच्छोकदीक्षाद्वारं  
Γ. मद्दिनाशदीक्षाप्रवेशद्वारं M H. ३ स्वगतम् । (सः) अयमभ्यर्णः शोकवज्र-  
पातो हृदयस्य । in place of ततस्ततः in all but H (M). ४ प्रियं  
सद्यस्त्यक्तुं M प्रियं मोक्षुं तद्यो = T, प्रियस्यार्थे योऽसौ व्यसनसहिष्णस्य  
व्यवसितः H. ५ वणिक्त्वेऽपि वणिजः in all but H (M N).

\* Omit कुट्टुम्भभरण. † Read तमर्थं एवं त्यक्तुं ।

रक्वसस्स घरअणो बहुसो वि जाचिदेण वि ण समप्पिदो त्ति' । ता  
जदि तं समप्पेदि तदो अत्थि से मोक्खो । अण्णहा पाणहरो से  
६दण्डो त्ति । एवं भणिअ वज्झट्ठाणं आणत्तो चन्दणदासो । तदो जाव  
वअस्सचन्दणदासस्स असुणिद्वं ण सुणामि ताव जलणं पविसामि त्ति  
जिह्णुदासो णअरादो णिक्कन्तो । \*अहं वि जाव पिअवअस्सस्स  
१जिह्णुदासस्स असुणिद्वं ण सुणामि ताव उब्बन्धिअ अत्ताणं वावा-  
देमि त्ति इदं जिण्णुज्जाणं आअदो ॥ एवं भणितेन चन्द्रगुप्तेन प्रतिभणितो  
जिण्णुदासः । न मयार्थस्य कारणेन चन्दनदासः संयमितः किंतु प्रच्छादि-  
१२तोऽनेनामात्यराक्षस्य गृहजनो बहुशोऽपि याचितेनापि न समर्पित इति ।  
तद्यदि तं समर्पयति ततोऽस्त्यस्य मोक्षः । अन्यथा प्राणहरोऽस्य दण्ड इति ।  
एव भणित्वा वध्यस्थानमाश्रितश्चन्दनदासः । ततो यावद् वयस्यचन्दनदासस्या-  
१५श्रोतव्यं न शृणोमि तावज्ज्वलनं प्रविशामीति जिण्णुदासो नगरान्निष्क्रान्तः ।  
अहमपि यावत् प्रियवयस्यस्य जिण्णुदासस्याश्रोतव्यं न शृणोमि तावदुद्ध्यात्मानं  
व्यापादयामीतीद जीर्णोद्यानमागतः ।

१८राक्षसः । न खलु व्यापादितश्चन्दनदासः ।

पुरुषः । णे दाव । वावादीअदि । सो संपदं पुणो पुणो अमच्चरक्वसस्स  
घरअणं जाचीअदि । ण अ सो मित्तवच्छलदाए संपप्पेदे । ताएदिणा कार-  
२१णेण होदि से मरणस्स कालहरणं ॥ न तावद् । व्यापाद्यते । स सांप्रतं  
घुनः घुनरमात्वरक्षसस्य गृहजन याच्यते । न च स मित्रवत्सलतया समर्पयति ।  
तदेतेन कारणेन भवत्यस्य मरणस्य कालहरणम् ।

२४राक्षसः । सहर्षमात्मगतम् । साधु चन्दनदास ।

शिविनेव समुद्भूतं शरणागतरक्षणात् ।

निचीयते त्वया साधो यशोऽपि सुहृदाविना ॥१८॥

प्रकाशम् । भद्रं गच्छेदानीं शीघ्रं जिण्णुदासं ज्वलनप्रवेशान्निवारय ।

अहं चन्दनदासं मरणान्मोचयामि ।

३पुरुषः । अहं केण उवाएण अज्जो चन्दणदासं मोचेदि ॥ अथ  
केनोपायेनार्थश्चन्दनदासं मरणान्मोचयति ।

१ त्ति omitted M T H. २ अज्ज दाव वावा० T, अज्ज ण दाव वावा० M H.

३ ण करेमि in place of होदि से T ४ शिवेरिव M T H. ५ विचीयते M.

६ सुहृदा विना M T, सुहृदा मया H.

\* Omit अहं वि जाव.....जिण्णुज्जाणं आअदो ।

राक्षसः । खड्गमाकृष्य । नन्वेनैव व्यवसायसुहृदा ।

निर्लिखिशोऽयं विगतजलद्व्योमसंकाशमूर्ति-

र्युद्धश्रद्धापुलकित इव प्राप्तसख्यः करेण ।

सत्त्वोत्कर्षात् समरनिकषे दृष्टसारः परैर्मे

मित्रस्नेहाद्विचशमधुना साहसे मां नियुङ्क्ते ॥१९॥

पुरुषः । अज्ज एवं सेट्टिचन्दणदासजीविदरक्खणेण पिसुणिदा विसस-  
दसाविपाअपडिदा ण सक्कणोमि णिच्छिदपदं भणितुं किं सुगिहिदणा-  
३ महेआ अमच्चरक्खसपादा तुह्मे त्ति । ता करेह मे पसादं संदेहणिण-  
एण । इति पादयोः पतति ॥ आर्य एव श्रेष्ठिचन्दनदासजीवितरक्षणेन पिशु-  
निता विषमदशाविपाकपतिता न शक्नोमि निश्चितपद भणितुं किं सुगृहीतनाम-  
६ धेया अमात्यराक्षसपादा यूयमिति । तस्मात् कुरुत मे प्रसादं संदेहानिर्णयेन ।  
राक्षसः । भद्र सोऽहमनुभूतभर्तृविनाशः सुहृद्विपत्तिहेतुरनार्यो दुर्गृ-  
हीतनामधेयो यथार्थो राक्षसः ।

९ पुरुषः । सहर्षं पुनः पादयोर्निपत्य । हीमाणहे किदत्थो ह्मि ॥ आश्रयम् ।  
कृतार्योऽस्मि ।

राक्षसः । उत्तिष्ठ । कृतमिदानीं कालहरणेन । निवेद्यतां जिष्णुदासाय यथैष  
१२ राक्षसश्चन्दनदासं मरणान्मोचयति । इति निर्लिखिशोऽयमित्यादि पठन्नाकृष्य-  
खड्गं परिक्रमति ।

पुरुषः । प्रसीदन्दु अमच्चपादा । अत्थि दाव एत्थ पढमं चन्दउत्तहदए-  
१५ ण अज्जसअडदासस्स व्हो आणत्तो । सो अ वज्जट्टणादो केणवि अव-  
हरिअ देसन्तरं अववाहिदो । तदो चन्दउत्तहदएण कीस एसो पमादो  
किदो त्ति अज्जसअडदासे समुज्जलिदो कोववह्णी घादअजणणिहणेण  
१८ णिव्वाविदो । तदोपहुदि घादआ जं कंवि गिहिदसत्थं अपुवं पुरिसं  
पिट्टदो वा अगग्दो वा पेक्खन्ति तदा अत्तणो जीविदं परिरक्खन्ता  
अप्पमत्ता \* वज्जट्टाणे तुरिदं वज्जं वावादेन्ति । एवं गिहिदसत्थेहिं  
२१ अमच्चपादेहिं गच्छन्तोहिं सेट्टिचन्दणदासस्स व्हो तुवराइदो भविस्सदि ।  
निष्कान्तः ॥ प्रसीदन्त्वमात्यपादाः । अस्ति तावदत्र प्रथम चन्द्रगुप्तहत्केनार्य-

१ व्यवसाय (महा) सुहृदा निर्लिखेन । (ननु) पश्य M T, व्यसनसहायेन  
निर्लिखेन H. २ सजल T. ३ मित्रस्नेहो विश्वामथ वा H. ४ हीमाणहे दिष्टिआ  
M T H. ५ अपत्ता ज्वे वज्जट्टाणं H. \* Omit वज्जट्टाणे.

शकटदासस्य वध आशतः । स च वध्यस्थानात् केनाप्यपहृत्य देशान्तरमपवाहितः ।  
 २४ ततश्चन्द्रगुप्तहत्केन कस्मादेष प्रमादः कृत इत्यार्यशकटदासे समुज्ज्वलितः कोप-  
 वह्निर्घातकजननिघनेन निर्वापितः । ततः प्रभृति घातका य कमपि गृहीतश  
 छमपूर्वं पुरुष पृष्टतो वाग्रतो वा प्रेक्षन्ते तदात्मनो जीवितं परिरक्षन्तोऽप्रमत्ता  
 २७ वध्यस्थाने त्वरित वध्य व्यापादयन्ति । एवं गृहीतशस्त्रैरमात्यपादैर्गच्छद्भिः  
 श्रेष्ठिचन्दनदासस्य वधस्वरायितो भविष्यति ।

राक्षसः । अहो दुर्बोधश्चाणक्यबटोर्नीतिमार्गः ।

यदि हि शकटो नीतः शत्रोर्मतेन ममान्तिकं  
 किमिति निहतस्तेन क्रोधाद्ग्राधाधिकृतो जनः ।  
 अथ 'न कृतकं 'तादृग्लेख्यं कथं नु विभावये--  
 दिति मम मतिस्तर्कारूढा न पश्यति निश्चयम् ॥ २०॥

विचिन्त्य

नायं निस्त्रिंशकालः प्रथममिह कृते घातकानां विघाते  
 नीतिः कालान्तरेण प्रकटयति फलं किं तथा कार्यमत्र ।  
 औदासीन्यं न युक्तं प्रियसुहृदि गते 'मत्कृते चातिघोरां  
 व्यापत्तिं ज्ञातमस्य स्वतनुमहमिमां निष्कथं कल्पयामि ॥ २१॥

खड्गमुत्सृज्य निष्क्रान्तः ।

इति कपटपाशो नाम षष्ठोऽङ्कः ।

निर्वहणं नाम  
सप्तमोऽङ्कः ।

ततः प्रविशति चण्डालो वज्रलोमा ।

वज्रलोमा । ओशलघ अय्या ओशलघ । अवेध । हीमाणह<sup>१</sup> ।

यदि महह लरिकडुं शे प्पाणे विहवे कुलं कलत्तं अ ।

ता<sup>२</sup> पलिहलघ विशं विअ लायापश्छं शुदूलेण ॥ १ ॥

अवि अ

होदि पुलिशश्श वाधी मलणं वा शेविदे अपश्छम्मि ।

लायापश्छे उण शेविदम्मि शअलं कुलं मलदि ॥२॥

तं यदि ण पदिज्जघ ता पेस्कघ एदं लायापश्छकालिणं शोस्टिचन्दण-  
दाशं<sup>३</sup> वज्जस्ताणं गीयमाणं । आकाशे । अय्या किं भणघ । अस्ति शे  
३ के वि मो<sup>४</sup>कोवाए त्ति । अस्ति अमच्चल<sup>५</sup>कशश्श घलयणं यदि शम-  
प्पेदि । पुनराकाशे । किं भणघ । एशे शलणागदवश्चले अत्तणो यीवि-  
दमेत्तश्श कालणादो ईदिशं अकय्यं ण कलिश्शदि त्ति । अय्या तेण हि  
६ अवधालेध शे अशुहं गदिं । किं दाणिं तुह्माणं एत्थ पदीआलविआ-  
लेण ॥ अपसरत आर्या अपसरत । अपेत रे ।

यदीच्छथ राक्षितु स्वान् प्राणान् विभवान् कुल कलत्र च ।

९ तत् परिहरत विषमिव राजापथ्यं सुदूरेण ॥

अपि च

भवति पुरुषस्य व्याधिर्मरण वा सेवितेऽपथ्ये ।

१२ राजापथ्ये पुनः सेविते सकलं कुलं म्रियते ॥

तं यदि न प्रतीथ तत् प्रेक्षध्वमेतं राजापथ्यकारिणं श्रेष्ठिचन्दनदासं वध्यस्थानं  
नीयमानम् । आर्याः किं भणथ । अस्त्यस्य कोऽपि मोक्षोपाय इति । आर्याः  
१५ अस्त्यमात्यराक्षसस्य गृहजनं यदि समर्पयति । किं भणथ । एष शरणागतवत्सल  
आत्मनो जीवितमात्रस्य कारणेनेदृशमकार्यं न करिष्यतीति । आर्याः तेन ह्यव-  
धारयतास्याशुभां गतिम् । किमिदानीं युष्माकमत्र प्रतीकारविचारेण ।

१ After this T ( A P ) and H ( M L ) insert the verse  
वय्येह लाअवश्छं ( vl. लाअदव्वं ) विशं व पलिहलघ शव्ववशणाई ।  
एदेशु वट्टमाणे होदि जणे शुलहविणिवादे ॥

२ पलिहलेह विशं T. ३ शउत्तकलत्तं added here in all but ( MKH ).  
४ कुदो शे अधञ्जश्श मो<sup>५</sup>के । एवं उण added here H. ५ शुहगदिं । एत्तिके  
दाणिं.....पदीआलविहवे T H.

१८ततः प्रविशति चण्डालेन विस्ववक्त्रेणानुगतो वध्यवेशधारी शूल स्कन्धेन वहङ्ग  
कुटुम्बिन्या घुत्रेण चानुगम्यमानश्चन्दनदासः ।

कुटुम्बिनी । सबाष्पम् । हद्दी हद्दी ।

अह्यारिसाण १वि कुले णिच्चं चारित्तभङ्गभीरुणं ।

चोर २जणोच्चिदमरणं ३होइ त्ति ४णमो किदन्तस्स ॥३॥

अह वा ण णिसंसाणं उदासीणेसु इदरेसु वा विमेषो ओत्थ । तह हि-

मोत्तूण आमिसाई मरणभएणं तिणोहिं जीअन्तं १ ।

वाहाण मुद्धहरिणं हन्तुं को णाम णिब्बन्धो ॥४॥

समन्तादवलोक्य । भो \*पिअवअस्स जिह्नुदास कहं पडियअणं वि ण मे  
पडिवज्जसि । अह वा दुल्लहा ते खु माणुसा जे एदासिं काले दिट्ठि-  
३वहे चिट्ठन्ति ॥ हा धिक् हा धिक्

अस्मादृशानामपि कुले नित्यं चारित्रभङ्गभीरुणां ।

चोरजनोचित मरणं भवतीति नमः कृतान्ताय ॥

६अथ वा न नृशंसानामुदासीनेष्वितरेषु वा विशेषोऽस्ति । तथा हि

मुक्त्वामिषाणि मरणभयेन तूर्णैर्जीवन्तम् ।

व्याधानां मुग्धहरिणं हन्तुं को नाम निर्बन्धः ॥

९भो जिष्णुदास प्रियवयस्य कथं प्रतिवचनमपि न प्रतिपद्यसे । अथ वा दुर्लभास्ते  
खलु मानुषा य एतस्मिन् काले दृष्टिपथे तिष्ठन्ति ।

चन्दनदासः । सबाष्पम् । एदे अह्य पिअवअस्सा १अंसुपादमेत्त-

१२केण किदपदीआरा सरीरेहिं णिवट्टमाणा परिवत्तिदसोअदीणवअणा

वाहगरुआए दिट्ठीए मं अणुगच्छन्ति ॥ एतेऽस्माकं प्रियवयस्या अश्रुपात

मात्रेण कृतप्रतीकाराः शरीरैर्निवर्तमानाः परिवर्तितशोकदीनवदना बाष्पगुरुकया

१५दृष्ट्वा मामनुगच्छन्ति ।

बिस्ववक्त्रः । अय्या चन्दणदाशा आअदे शि वज्झस्ताणं । ता वि-

शय्येहि घलयणं ॥ आर्यं चन्दनदास आगतोऽस्ति वध्यस्थानम् । तस्माद्धि-

१८सर्जय गृहजनम् ।

१ चन्द० T H. २ M T read the verse as prose ३ वि कथं चारित्त०  
M, वि णिच्चं चारित्त० T, वि जदो णिच्चं चारित्त० H. ४ जणाणं विश्र M.  
जणोच्चिदं T. ५ पत्तं M H. ६ णमो णमो M. ७ जीवन्ते H. ८ हरिणे H.

९ चन्द० omitted M H

\* Omit पिअवअस्स. १ Omit अंसुपादमेत्तकेण किदपदीआरा.

- चन्दनदासः । अज्जे णिवत्तेहि संपदं सपुत्ता । ण जुत्तं खु अदो-  
वरं अणुगच्छिदुं ॥ आर्ये निवर्तस्व सांप्रतं सपुत्ता । न युक्तमतःपरमनुगन्तुम् ।
- २१ कुटुम्बिनी । सवाष्पम् । परलोअं पत्थिदो अज्जो ण देसन्तरं ॥ ता  
अकालो दाणिं एसो कुँलवहूजणस्स णिवत्तिदुं ॥ परलोक प्रस्थित आर्यो न  
देशान्तरम् । तस्मादाकल इदानीमेष कुलवधूजनस्य निवर्तितुम् ।
- २४ चन्दनदासः । अह किं ववसिदं अज्जाए ॥ अथ किं व्यवसिमार्यया ।  
कुटुम्बिनी । भत्तुणो चलणे अणुगच्छन्तीए अप्पाणुग्गहो होदु त्ति ॥  
भर्तृश्रवणवधुगच्छन्त्या आत्मानुग्रहो भवत्विति ।
- २७ चन्दनदासः । अज्जे दुव्ववसिदं एदं । तुए अअं कुमारो असुणि-  
दलोअसंववहारो अणुगिह्हिदव्वो ॥ आर्ये दुर्व्ववसितमेतत् । त्वयाय  
कुमारोऽश्रुतलोकसंव्यवहारो बालोऽनुगृहीतव्यः ।
- ३० कुटुम्बिनी । अणुगिह्हुन्दु णं पसण्णाओ कुँलदेवदाओ । जाद  
पडसु अप्पच्छिमं पिदुणो पादेसु ॥ अनुग्रहन्त्वेन प्रसन्नाः कुलदेवताः ।  
जात पतापश्चिमं पितुः पादयोः ।
- ३३ पुत्रः । पादयोर्निपत्य । ताद किं दाणिं मए तादविरहिदेण अणुचिट्ठिदव्वं ॥  
तात किमिदानीं मया तातविरहितेनानुष्ठितव्यम् ।
- चन्दनदासः । पुत्त चाणक्कविरहिदे देसे वसिदव्वं ॥ पुत्र चाणक्य-  
३६ विरहिते देशे वस्तव्यम् ।
- बिल्ववक्रः । अय्या चन्दणदाशा णिखादे शूले । ता शय्ये होहि ॥  
आर्यं चन्दनदास निखातः शूलः । तस्मात् सज्जो भव ।
- ३९ कुटुम्बिनी । अज्जा परित्ताअध परित्ताअध ॥ आर्याः परित्रायध्वं परि-  
त्रायध्वम् ।
- चन्दनदासः । अज्जे अह किं एत्थ आक्कन्दसि । सग्गं गँदा खु ते  
४२ देवा णन्दा जे दुक्खिदं जँणं अणुकम्पन्ति ॥ आर्ये अथ किमत्ताक्कन्दसि ।  
स्वर्गं गताः खलु ते देवा नन्दा ये दुःखितं जनमनुकम्पन्ते ।

१ चन्द० । अज्जे अअं मित्तकज्जेण मे विणासो ण उण पुरिसदोसेण । ता अल  
विखादेण ॥ कुटु० । अज्ज अइ एव्वं inserted here T. २ कुलजणस्स T.  
३ होदु त्ति omitted H. ४ देवदाओ T ५ अपच्छिमस्स M. पच्छिमेसु T  
६ गदाणं दाव देवा दुक्खिदं T ७ इत्थीजणं पइदिणं M, परिअणं T



वज्रलोमा । अले बिल्ववत्ता गेह्ण चन्दणदाशं । शयं ग्येव घल-  
४, अणे गमिस्सदि ॥ अरे बिल्ववक्त्र गृहाण चन्दनदासं । स्वयमेव गृहजनो  
गमिष्यति ।

विल्ववक्त्रः । अले वज्रलोमा एशे गेह्णामि ॥ अरे वज्रलोमन् एष  
४८ गृह्णामि ।

चन्दनदासः । भद्र मुहुत्तं चिट्ट जाव पुत्तअं परिस्सआमि । पुत्र  
परिष्वज्य मूर्ध्न्याधाय । जाद अठ्वस्सं भविद्व्वे विणासे मित्तकज्जं समु-  
५१ व्वहमाणो विणासं अणुभवेहि ॥ भद्र सुहूर्त्तं तिष्ठ यावत् पुत्रक परिष्वजे ।  
...जात अवश्य भवितव्ये विनाशे मित्रकार्यं समुद्रहन् विनाशमनुभव ।

पुत्रः । ताद किं एदं वि भणिद्व्वं । कुलधम्मो खु एसो अह्माणं ॥  
५४ तात किमेतदपि भणितव्यम् । कुलधर्मः खल्वेषोऽस्माकम् ।

वज्रलोमा । अले गेह्ण एदं ॥ अरे गृहाणैनम् ।

चण्डालौ गृह्णीतश्चन्दनदासम् ।

५७ कुटुम्बिनी । सोरस्ताडम् । अज्जा परित्ताअध परित्ताअध ॥ आर्याः परि-  
त्रायध्व परित्रायध्वम् ।

प्रविश्यापटीक्षेपेण राक्षसः । भवति न भेतव्यं न भेतव्यम् । भो भोः

६० शूलायतनाः न खलु व्यापादयितव्यश्चन्दनदासः ।

येन स्वामिकुलं रिपोरिव कुलं दृष्टं विनश्यत् पुरा  
मित्राणां व्यसने महोत्सव इव स्वस्थेन येन स्थितम् ।  
आत्मा यस्य च वञ्चनापरिभवक्षेत्रीकृतोऽपि प्रिय—  
स्तस्येयं मम मृत्युलोकपदवी वध्यस्नगाबध्यताम् ॥५॥

चन्दनदासः । विलोक्य सबाष्पम् । अमच्च किं एदं ॥ अमात्य किमेतत् ।

राक्षसः । त्वदीयमुचरितैकदेशस्यानुकरणम् ।

३ चन्दनदासः । सव्वं वि एदं पआसं णिप्फलं करन्तेण तुँए किं  
अणुचिट्ठिदं ॥ सर्वमप्येतं प्रयासं निष्फल कुर्वता त्वया किमनुष्ठितम् ।

राक्षसः । सखे स्वार्थ एवानुष्ठितः । कृतमुपालम्भेन । भद्र निवेद्यतां  
३ दुरात्मने चाणक्याय—

१ कुलकर्मो M. H. २ सेनापते M. H. ३ वधाय वः परि० M. T. ४ ण मे पिअं  
अणुचिट्ठिदं अमचणेण । M. H. ५ एव हि जीषकोः । M. H.

वज्रलोमा । किं ति ॥ किमिति ।

राक्षसः ।

दुष्कालेऽपि कलावसज्जनरुचौ प्राणैः परं रक्षता  
नीतं येन यशस्विनातिलघुतामौशीनरीयं यशः ।

बुद्धानामपि चेष्टितं सुचरितैः क्लिष्टं विशुद्धात्मना  
पूजाहोऽपि स यत्कृते तव गतो वध्यत्वमेषोऽस्मि सः ॥६॥

वज्रलोमा । अले बिल्ववत्ता तुमं दाव शेष्टिचन्दणदाशं गेह्लिअ  
एदशश मशाणपादपशशं लायाए मुहुत्तं दाव चिष्टं याव हगे अय्यचाण-  
३ क्कशश णिवेदेमि गिहिदे अमच्चल ५ कशे ति ॥ अरे विल्ववक्त्र त्व तावच्छे-  
ष्टिचन्दनदास गृहीत्वैतस्य श्मशानपादपस्य लायाथा मुहुत्तं तिष्ठ यावदहमार्य-  
चाणक्याय निवेदयामि गृहीतोऽमात्यराक्षस इति ।

६ बिल्ववक्त्रः । अले वय्यलोमा एवं भोदु । इति सपुत्रदारेण चन्दनदा-  
सेन सह निष्कान्तः ॥ अरे वज्रलोमन् एव भवतु ।

वज्रलोमा । एदु अमच्च । राक्षसेन सह परिक्रम्य । के एत्थ दुवालिआणं ।  
९ णिवेदेध दाव णन्दकुलशचुण्णकुलिशशश\* मोलिअकुलपडिस्टावअस्स  
अय्य चाणक्कशश ॥ एत्वमात्यः ॥ केऽत्र दौवारिकाणाम् । निवेदयत ताव-  
चन्दकुलनगकुलिशाथ मौर्यकुलप्रतिष्ठापकार्यार्थचाणक्याय ।

१२ राक्षसः । स्वगतम् । एतदपि नाम श्रोतव्यम् ।

वज्रलोमा । एशे अय्यणीदिणिअलेदु बुद्धिविह्वे गिहिदे अमच्चल ५ क-  
शे ति ॥ एष आर्यनीतिनिगलितबुद्धिविभवो गृहीतोऽमात्यराक्षस इति ।

१५ ततः प्रविशति जयनिकावृतशरीरो मुखमात्रदृश्यश्चाणक्यः ।

चाणक्यः । भद्र

केनोत्तुङ्गशिखाकलापकपिलो बद्धः पटान्तेऽनलः

पाशैः केन सदागतेरगतिता संघः समापादिता ।

केनानेकपदानवासितसटः सिंहोऽर्पितः पञ्जरे

भीष्मः केन च नैकनक्रमकरो दोर्भ्यां प्रतीर्णोऽर्णवः ॥७॥

१ (णिअम) शंयामिद M T, णिअलशंयामिद M २ पुलिशआले M K, पलिसले T

\* Omit कुलिश. † Read णिगगलिद.

वज्रलोमा । णं णीदिमिउणबुद्धिणा अज्जेण ॥ ननु नीतिनिपुणबुद्धिना  
येण ।

३ चाणक्यः । मा मैवम् । नन्दकुलविद्वेषिणा दैवेनेति वक्तव्यम् ।

राक्षसः । स्वगतम् । अये अयं दुरात्मा—अथ वा—महात्मा कौटिल्यः

आकरः सर्वशास्त्राणां रत्नानामिव सागरः ।

गुणैर्न परितुष्यामो यस्य मत्स्वारिणो वयम् ॥८॥

४ चाणक्यः । विलोक्य सहर्षम् । अयमसावमात्यराक्षसो येन महात्मना

गुरुभिः कल्पनाङ्केशैर्बीर्घिजागरहेतुभिः ।

चिरमायासिता सेना वृषलस्य मतिश्च मे ॥९॥

जयनिकामपनीयोपसृत्य च । भो अमात्यराक्षस विष्णुगुप्तोऽभिवादयते ।

राक्षसः । स्वगतम् । अमात्य इति लज्जाकरमिदानीं विशेषणम् ।

५ प्रकाशम् । भो विष्णुगुप्त न मां श्वपाकस्पर्शदूषितं स्पृष्टुमर्हसि ।

चाणक्यः । अमात्यराक्षसं नैयं श्वपाकः । अयं खलु भवता दृष्टपूर्वः

सिद्धार्थको नाम राजपुरुषो येन व्याजसौहृदमुत्पाद्य तादृशं कपटलेख-

६ मजानत्रेव लेखितस्तपस्वी शकटदासः । योऽप्यसौ द्वितीयः स समुद्धार-

र्थको नाम राजपुरुष एव ।

राक्षसः । स्वगतम् । दिष्ट्या शकटदासं प्रत्यपनीतो मे विकल्पः ।

७ चाणक्यः ।— किं बहुना । एष संक्षेपः ।

१ एते भद्रभटादयः स च तथा लेखः स सिद्धार्थक—

स्तश्चालंकरणत्रयं स भवतो मित्रं भदन्तः किल ।

जीर्णोद्यानगतः स चार्तपुरुषः, क्लेशः स च श्रेष्ठिनः

सर्वोऽयं वृषलस्य वीर भवता संयोनमिच्छोर्नयः ॥१०॥

तदयं वृषलस्त्वां द्रष्टुमागच्छति । पश्यैनम् ।

राक्षसः । स्वगतम् । का गतिः । एष पश्यामि ।

१ राक्ष० । स्वगतम् । omitted and the rest removed hence and inserted after राक्ष० । स्वगतम् । अमात्य इति लज्जाकरमिदानीं विशेषणम् further on H. २ चाण० omitted and the rest read in continuation of चाण० । मैवम् । नन्दकुलविद्वेषिणा दैवेनेति० which precedes H. ३ नेमौ चण्डालौ । T. ४ राजपुरुषः । योऽप्यसौ द्वितीयः सोऽपि समिद्धार्थको नाम राजपुरुष एव । शकटदासोऽपि तपस्वी तं तादृशं लेखमजानत्रेव कपटलेखं मया लेखित इति T. ५ ये ते M, श्रुत्याः T

ततः प्रविशति राजा विभवतश्च परिवारः

राजा । स्वगतम् । विनैव युद्धादार्येण जितं दुर्जयं परबलमिति लज्जित  
इवास्मि । मम हि

फलयोगमवाप्य सायकाना-  
१मनियोगेन विलक्षतां मतानाम् ।  
२स्वशुचैव भवत्यधोमुखानां  
३नजतूणीशयनप्रतप्रतिष्ठा ॥११॥

अथ वा

विगुणीकृतकार्मुकोऽपि जेतुं-  
भुवि जेतव्यमसौ समर्थ एव ।  
स्वपतोऽपि ममेव यस्य तन्त्रे । . . . . .  
गुरवो जाग्रति कार्यजागरूकाः ॥१२॥

चाणक्यमुपसृत्य । आर्यं चन्द्रगुप्तोऽभिवादयते ।

चाणक्यः । वृषल संपन्नास्ते मदीयाशिषः । तदभिवादयस्वात्रभवन्त-  
३र्ममात्यराक्षसम् ।

राजा । राक्षसमुपसृत्य । आर्यं चन्द्रगुप्तोऽभिवादयते ।

राक्षसः । विलोक्य स्वगतम् । अये अयं चन्द्रगुप्तो य एष

बाल एव हि लोकेऽस्मिन् संभोषतमहादयः १ ।  
क्रमेणारूढवान् राज्यं यूथैश्वर्यमिव द्विपः ॥१३॥

प्रकाशम् । राजन् विजयस्व ।

राजा । आर्यं

जगतः किं न विजितं मयेति प्रविचिन्त्यताम् ।

गुरौ षाड्गुण्यचिन्तायामार्ये ० कार्येषु जाग्रति ॥१४॥

१ विधियोगेन विपक्षतां T २ न शुचैव T. ३ व्रतस्य निष्ठा H. व्रतं प्रतुष्टी T.  
४ अयं ते पैतृकोऽमाल्यमुख्यः । added here M H. ५ राक्ष० । स्वगतम् ।  
योजितोऽनेन संबन्धः । added before this M T H. चाण० राजानमुप-  
सृत्य । अयममात्यराक्षसः प्राप्तः । प्रणमैकम् । superadded T. ६ महोन्नतिः  
H. ७ त्वयि च M, कार्ये च B, कार्ये च T.

राक्षसः । स्वगतम् । स्पृशति मां मृत्यभावेन कौटिल्यशिष्यः अथ वा  
विनय एवैष चन्द्रगुप्तस्य । मत्सरस्तु मे विपरीतं कल्पयति सर्वथा  
३ स्थाने यशस्वी चाणक्यः । कुतः ।

द्रव्यं जिगीषुमाधिगम्य जडात्मनोऽपि  
नेतुर्यशस्विनि पदे नियता प्रतिष्ठा ।  
अद्रव्यमेत्य तु विशुद्धनयोऽपि मन्त्री  
शीर्णाश्रयः पतति कूलजवृक्षवृत्त्या ॥१५॥

चाणक्यः । अमात्यराक्षस अपीष्यते चन्दनदासस्य जीवितम् ।

राक्षसः । भो विष्णुगुप्त कः संदेहः ।

३ चाणक्यः । यदि \*चन्दनदासस्य जीवितमिष्यते ततो गृह्यतामिदं शैलम् ।  
राक्षसः । भो विष्णुगुप्तं मा मैवम् । अयोग्या वयमस्य विशेषतस्त्वया  
६ गृहीतस्य ग्रहणे ।

चाणक्यः । अमात्यराक्षस योग्योऽहमयोग्यो भवानिति कथमेतत् ।

अश्वैः सार्धमजस्रदत्तैर्विकाशामैरशून्यासनैः  
स्नानाहारविहारपानशयनस्वेच्छासुखैर्वर्जितान् ।

माहात्म्यात् त्वं पौरुषस्य मतिमन् इत्यारिदर्पच्छिदः  
पश्यैतान् परिकल्पनाव्यतिकरप्रोच्छन्नवंशान् गजान् ॥१६॥

अथ वा किमनेन । न भवतः शस्त्रग्रहणमन्तरेण चन्दनदासस्य जीवितमस्ति ।  
३ राक्षसः । भो विष्णुगुप्त प्रहोऽस्मि । नमः । सर्वकार्यप्रतिपत्तिहेतवे  
सुहृत्स्नेहाय ।

१ अमात्यराक्षस अग्रहीतशस्त्रेण भवता अनु ( vl नानु ) गृह्यते वृषल इत्यतः  
संदेहः । added before this M T H. २ राक्षसश्चिन्तयति । चाणक्य ।

तपोवनं यामि विहाय मौर्यं त्वां चाधिकारे ह्यधिकृत्य मुख्यम् ।

त्वयि स्थिते वाक्पतिवत् सुबुद्धौ मुनक्तु गामिन्द्र इवैष चन्द्रः ॥

inserted after this H ३ °कविकैः T. ४ अशून्यासनैः T H. ५ After  
this is inserted राक्षसः । स्वगतम् ।

नन्दस्नेहगुणाः स्पृशन्ति हृदयं भृत्योऽस्मि तद्विद्विषां ।

ये सिक्ताः स्वयमेव वृद्धिमगमं दिच्छन्नास्त एव द्रुमाः

शस्त्रं मित्रशरीररक्षणकृते व्यापारणाय मया

कार्याणां गतयो विधेरपि नयन्त्याज्ञाकरत्वं चिरात् ॥

(vl. a कणाः, b पाणिपयसा छेद्याः ६ शरीरके च परुषं, d न यन्त्याज्ञा०, न  
यन्त्यालीचनगोचरम् ) M T.

\* Read यद्येवं in place of यदि चन्दनदासस्य जीवितमिष्यते

**चाणक्यः** । सहर्षं शस्त्रमर्पयित्वा । वृषल अमात्यराक्षसेन गृहीतशस्त्रेणानु-  
६ गृहीतो दिष्ट्या वर्धते भवान् ।<sup>१</sup>

**राजा** । आर्यप्रसाद एष चन्द्रगुप्तेनानुभूयते ।

प्रविश्य **पुरुषः** ।<sup>२</sup> जेदु जेदु देवो । अज्ज एसो खु भद्दमडभाउराअण-  
९ प्पमुहेहिं संजमिदो मलअकेदू पडिहारभूमीए उवड्ढाविदो<sup>३</sup> ॥ जयतु जयतु  
देवः । आर्य एष खलु भद्रभटभागुरायणप्रमुखैः सयमितो मलयकेतुः प्रतीहा-  
रभूमामुपस्थापितः ।

१२ **चाणक्यः** । भद्र निवेद्यताममात्यराक्षसाय । सोऽयमिदानीं जानीते ।

**राक्षसः** । स्वगतम् । कथं दासीकृत्य मामिदानीं विज्ञापनाया मुखरीक-  
रोति कौटिल्यः । का गतिः । प्रकाशम् । राजन् विदितमेवैतद् यथा

१५ वयं मलयकेतौ कचित् कालमुषिताः । तत् परिरक्ष्यन्तामस्य प्राणाः ।

राजा चाणक्यमुखमवलोकयति ।

**चाणक्यः** । वृषल प्रतिमानयितव्योऽयममात्यराक्षसस्य प्रथमः प्रणयः ।

१८ पुरुष प्रवि । भद्र अस्सद्वचनादुच्च्यन्ता भद्रभटप्रमुखाः । अमात्यराक्षसे  
विज्ञापितो देवश्चन्द्रगुप्तः प्रयच्छति मलयकेतवे पित्र्यं विषयम् ।  
अतो गच्छन्तु भवन्तः सहानेन । प्रतिष्ठिते चास्मिन् पुनरागन्तव्यमिति<sup>४</sup> ।

२१ अपरं चोच्यतां दुर्गपालो विजयपालः । अमात्यराक्षसेन गृहीतशस्त्रेण  
सुप्रीतो देवश्चन्द्रगुप्तः समाज्ञापयति ।<sup>५</sup> एष श्रेष्ठी चन्दनदासः पृथिव्यां  
सर्वनगरश्रेष्ठिपदमारोप्यताम् । अन्यच्च विना हस्त्यश्च क्रियतां सर्व-

१ After this is inserted the verse

मद्बुद्धिस्तव भाग्यानि राक्षसस्य पराक्रम ।

त्रितर्यं यदि संयुक्तं भवेज्ज्यो महेश्वरः ॥ H(M)

२ जेदु अज्जो । in all but H (MN) ३ एद सुणिअ अज्जो प्पमाणं added  
here M 1 H ४ राजकार्यं करिष्यति M. ५ पुरुषः । जं अज्जो आणवेदि इति  
परि (v1 निण् ) कामति । चाणक्य । भद्र तिष्ठ तिष्ठ ( v1 तावत् ) । (इदं v1 एवं)  
अपरं वक्तव्यो ( v1 उच्यतां ) ( दुर्गपालो ) विजयपालः in place of अपरं  
चोच्यतां दुर्गपालो विजयपालः M T H, ६ ० राक्षसस्य गृहीतशस्त्रस्य प्रीत्या M,  
० राक्षसलाभेन सुप्रीतो T, राक्षसस्य प्रीत्या H. ७ After this is inserted  
पुरुस. । जं अज्जो आणवेदि । निष्क्रान्त । चाणक्यः । चन्द्रगुप्त किं ते भूयः प्रियं  
करोमि । राजा । किमतः परं प्रियमस्ति । राक्षसेन समं मैत्री राज्ये चारो-  
पिता वयम् । नन्दाश्वोन्मूलिताः सर्वे किं कर्तव्यमत परम् । चाणक्यः । विजये  
उच्यतां दुर्गपालो विजयपालश्च । अमात्यराक्षसपरिग्रहेण प्रीतो देवश्चन्द्रगुप्तः  
समाज्ञापयति । omitting अन्यच्च M

२४ बन्धनमोक्ष इति । अथ वा \*अमात्यराक्षसे नेतरि किं हस्त्यश्वेन प्रयो-  
जनम् । तदिदानीं

विना वाहनहस्तिभ्यो<sup>१</sup> मुच्यतां सर्वबन्धनम् ।

पूर्णप्रतिज्ञेन मया केवलं बध्यते शिखां ॥१७॥

पुरुषः । जं अज्जो आणवेदि ।<sup>२</sup> निष्क्रान्तः ॥ यदर्थं आज्ञापयति ।

चाणक्यः । भो राजन् चन्द्रगुप्त भो अमात्य राक्षस उच्यतां किं वै  
भूयः प्रियमुपकरोमि ।

राजा । किमतः परमपि प्रियमस्ति<sup>३</sup> ।

राक्षसः । यद्यपरितोषपस्तदिदं भवतु ।

वाराहीमात्मयोनेस्तनुमवनविधावास्थितस्यानुरुपां  
यस्य प्राग् दन्तकोटिं प्रलयपरिगता शिश्रिये भूतधात्री ।

म्लेच्छैरुद्वेज्यमाना भुजयुगमधुना संश्रिता<sup>४</sup> राजमूर्तेः

स श्रीमद्वन्धुभृत्यश्रिगमवतु महीं<sup>५</sup> पार्थिवोऽवन्तिवर्मा ॥१८॥

निष्क्रान्ताः सर्पे ।

इति निर्बहण नाम सप्तमोऽङ्कः ।

१ सह M २ °हस्तिभ्याम् M, व्युत्पद्येभ्यः H. ३ प्रतीहारी M. ४ निष्क्रान्तां M  
५ भो राजन् चन्द्रगुप्त भो omitted M ६ ते M H. ७ After this is  
inserted राक्षसेन समं.....कर्तव्यमत प्रियम् ॥ in T, the prose  
किमतः...मस्ति omitted and the verse राक्षसेन समं० given in H.  
which further inserts राक्षस । आत्मगतम् । नन्दस्नेह० चाणक्यः । तथा-  
पी दमस्तु H; M omits राक्षस and reads the passage in continu-  
ation of the preceding speech ९ प्राग् पोत्रकोटि H. १० पीवरं M H.  
११ पार्थिवश्चन्द्रगुप्त\* M T H.

† Read अमात्ये नेतरि कुतो हस्त्यश्वेन प्रयोजनम् ।

तदिदानीं सहस्त्यश्वं मुच्यतां सर्वबन्धनम् ॥१७॥

## DRAMATIS PERSONÆ

CHANDRAGUPTA, Chandra, Chandramas, Maurya, Vrishala—King of Magadha

CHĀṆAKYA, Kautilya, Vishṇugupta—His preceptor and adviser, temporarily his minister

JĪVASIDDHI—Induśarman in disguise, a friend and agent of Chāṇakya feigning friendship with Rākshasa

BHĀGURĀYANA—An agent of Chāṇakya, the supposed friend of the father of Malayaketu

SIDDHĀRTHAKA—An agent of Chāṇakya, the supposed friend of Śakatadāsa, one of the executioners of Chandanadāsa called Vajraloman

SAMRIDDHĀRTHAKA—Siddhārthaka's friend personating the other executioner called Bilvavakra

NĪPUṆAKA—A spy of Chāṇakya disguised as a moralizer carrying a chart of Yama.

ŚARṅGARAVA—A pupil of Chāṇakya

VAIHĪNARI—The Chamberlain of Chandragupta

ŚONOTTARĀ—A female doo-keeper of Chandragupta.

MALAYAKETU—King of Parvatadeśa, leading an army against Pātaliputra to avenge the murder of his father

RĀKSHASA—Minister of the late Emperor Nanda and his sons, and of Saivārthasiddhi, in alliance with Malayaketu in his expedition, finally accepting the ministership of Chandragupta to save Chandanadāsa.

CHANDANADĀSA—Headman of the guild of lapidaries, an intimate friend of Rākshasa.

ŚAKATADĀSA—A friend and Secretary of Rākshasa.

JĪRṆAVISHA—Virādhagupta in disguise; a friend and secret agent of Rākshasa personating as snake charmer.



**KARABHAKA**—A courier of Rākshasa.

**PRIYAMVADAKA**—An attendant of Rākshasa.

**JĀJALI**—The Chamberlain of Malayaketu

**VIJAYĀ**—A female door-keeper of Malayaketu.

**BHĀSURAKA**—An attendant of Bhāgurāyana

The wife and son of Chandanadāsa, a Man with a rope, Bards  
Attendants etc

**SCENE**—Pataliputra in acts I, III, VI and VII ;

„ The capital of Parvatakadeśa in acts II and IV ;

„ The Camp of Malayaketu in act V

# MUDRĀRĀKSHASA

OR

## THE SIGNET RING.

ACT I.

*There enters the Stage manager of the play at the conclusion of the Invocation by the Manager of the Theatrical Preliminary.*

STAGE MANAGER—May the ingenuity of Lord Śiva protect you,—of Śiva who wished to keep back from the Goddess Gaurī, (the name of) the heavenly river Gangā by the following (evasive) replies (to her questions):—Gaurī—Who is this, so fortunate, that you carry on your head? Śiva—It is Śaśikalā (—the crescent moon) Gaurī—Is that (*i.e.*, Śaśikalā) the name of her? Śiva—that is her name indeed. It is known to you; and yet how is it that you forget it? Gaurī—I refer to one of the female sex, not to the Moon Śiva—Then let Vijayā speak, if the Moon's word (lit the Moon) be no authority 1

Moreover,—May the dance of Śiva, the conqueror of the demon Tripura, awkwardly performed in consideration of local circumstances, protect you,—of Śiva who staid the subsidence of the earth by a gentle tread of his feet, went through brachial movements (lit gesticulated) only by a repeated contraction of his arms outreaching all the worlds, and refrained from fixing his terrible eye emitting sparks of fire on its objectives for fear of conflagration. 2

I should desist from prolixity (For) I am ordered by the audience that the new drama, named the Signet Ring, a composition of poet Viśākhadatta, son of Mahārāja Bhāskaradatta and grandson of Sāmanta Vaṭeśvaradatta, should be staged by me, And I am really very much pleased, I have to perform it

before an audience that can appreciate the excellence of a poetical work. For:—

The sowings of even a dullard, done in a good soil, thrive. The plentiful growth of paddy needs not merit in the cultivator. 3

So I, with my household, begin the performance forthwith. *Going about and observing* How now, what is this? Domestic are unusually busy in their appointed tasks as if there were a great festival.

Thus one here is fetching water, another is preparing fragrant paints (lit. is grinding aromatic substances); a third is weaving fine wreaths, and one there is working with the pestle accompanied by a sweet hum note as it descends 4

Well, I will call my wife and ask her *Looking in the direction of the sitting room*—Come quick on purpose, O noble lady, you who, adept in policy, full of resources, securing stability and gaining the three ends, are the science of Polity incarnate in (the regulation of) my house 5

ACTRESS. *entering*—Here I am, my noble lord May you, noble one, favour me with the dictation of your command

STAGE MANAGER—Noble lady! Let alone the dictation of commands Just tell me whether the family is blessed with a dinner-~~invitation~~ invitation to revered Brāhmanas or whether there are welcome guests come to our house, on which account this special preparation of food is being made

ACTRESS—Revered Brāhmanas are invited to dinner by me, my noble lord!

STAGE MANAGER—What is the occasion!

ACTRESS—They say there is to be the seizure (*i.e.* eclipse) of *Chandra* (—the moon).

STAGE MANAGER—Who say so!

ACTRESS—The town folk say so, to be sure.

STAGE MANAGER—Noble lady! I have taken pains and studied the science of the heavenly bodies in its 64 branches Let, then, the special preparation of food for revered Brāhmanas be proceeded with. As regards the seizure of *Chandra* you are misled (lit. deluded) by some one's say (lit. by some one). Look here.

The malignant assailant (Rāhu), in concert with Ketu, now seeks to assail by might and main *Chandra* in full splendour.—

*Voice behind the Stage*—Ah! Who is this that seeks to assail *Chandra* (i.e. Chandragupta) inspite of me?

STAGE MANAGER—But the union of Budha (Mercury) saves him.

ACTRESS—My noble lord! Who is this that wishes to save *chandra* (=the moon) from the attack of the assailant (Rāhu), though a denizen of the earth?

STAGE MANAGER—Insooth, noble lady, I did not notice him. Well, I shall make him out by his voice on being questioned again: *He repeats 'The malignant assailant' &c.*

*Voice behind the Stage*—Ah! Who is this that seeks to assail Chandragupta inspite of me? 6

STAGE MANAGER—Oh, I see

It is Kautilya—

*The actress shakes with fear.*

STAGE MANAGER— Of crooked policy who forcefully consumed the Nanda family like reeds in the flames of his wrath: Hearing of the seizure of Chandra (the moon) he comes, apprehending the seizure of the namesake—Chandra, the Maurya. 7

So let us withdraw

*They retire.*

END OF PROLOGUE.

*There enters Chānakya, touching the lock of hair on the head in anger.*

CHĀNAKYA—Ah! Who is this that seeks to assail Chandragupta inspite of me?

Which person, doomed to die, does not wish the lock of hair on my head being tied up even now, which forms the black curling wreath of smoke of the fire of my anger and has been the fatal female cobra to the Nanda family? 8

## *Mudrārākshasa or the Signet Ring*

Which person, moreover, deluded in the estimate of the strength of his adversary and his own, would suffer instant death after the fashion of the moth, braving the blaze of my raging fury which has consumed the Nanda family as the sylvan fire consumes the wood? 9

Hallo, Śārṅgarva !

PUPIL—*entering* ;—What is your command, Revered Sir ?

CHĀṆAKYA—My dear boy, I want to sit (here)

PUPIL—Revered Sir ? The fore-room of the front quadrangle is provided with mats. So the Revered One may be pleased to sit here.

CHĀṆAKYA—My dear boy ! It is not the severity (of temper) inherent in a preceptor towards his pupil, that upsets me. I am put out by the cares of state (lit. close application to state affairs). *Taking his seat, to himself, on the withdrawal of the pupil.* How now ? Has the matter gained publicity among citizens, that, filled with resentment at the destruction of the family, Rākshasa has made an alliance with Malayaketu, son of Parvatāka, burning with rage on account of the murder of his father, who has been urged on by the offer of the entire Nanda territories, and that he is preparing to assail Vrishala with a vast army of Mlechchha chiefs reinforced by (the troops of) Malayaketu ? *After a moment's reflection.* Aye, what of that ? I am able to avert it in spite of publicity. For, having publicly vowed to extirpate the Nanda family, I have (already) crossed the impossible river of that vow.

The fire of my wrath is like the forest—conflagration. It has destroyed the members of the Nanda family deserted by terror-stricken citizens like bamboo canes forsaken by terrified birds, having scattered in abundance the ashes of delusion cast up by the blast of policy to overwhelm their ministers that served as (a protecting ring of) trees about them. It has, moreover, spread far and wide the smoke of grief in the heavens of the youthful widows of the enemies wherewith it has darkened their moon-like faces. Now that it had no fuel to feed it, it has gone out, not that it has spent itself.

10

Moreover,—Those (very) persons who, with expressions of censure stifled within from fear of king Nanda, formerly

## Act I, Signet Found, Translation.

saw me helplessly ousted from the principal seat, grieving with downcast faces, have now seen that Nanda with his family similarly hurled down from the throne by me as the lord of elephants with his herd is hurled from a mountain peak by the lion

11

Though the extreme vow has (already) been fulfilled by me, I still wield the sword for the sake of Vṛishala.

(Otherwise),—As is well-known, I have uprooted the Nine Nandas from the soil, who were like barbs (rankling) in the heart; and have firmly established the sovereignty in the person of the Maurya like the lotus plant in a lake. Thus I have, with assiduity, portioned out to the foe and the friend the choice and appropriate fruit of incurring my fury and securing my favour

12

Nay, how can the Nanda family be said to be uprooted and the sovereignty of Chandragupta firmly established as long as Rākshasa is not secured? *Reflecting off* I wonder at the devotion of Rākshasa to the Nanda family which is unsurpassable! It was not, indeed, possible, as long as a single member of the Nanda family lived, to stop his activities on behalf of the Nanda family in order that he might be induced to accept the premiership of Chandragupta. With this conviction I caused to be murdered Sarvārthasiddhi of the Nanda family, poor man, though he had retired to the penance forest. Now then, gaining over Malayaketū, he is in sooth making mightier preparation to overthrow (lit. extirpate) us. *Fixing his gaze in the air.* Minister Rākshasa! You deserve all praise.

People (Common) serve a king from motives of self interest so long as he is in power. Those who cling to (lit follow) him in adversity, do so in the hope of his coming back to power. But those who, like you, support their master's cause even after his death with disinterested devotion, cherishing a grateful memory of former favours, such worthy persons are difficult to be met with.

13

Hence it is that we endeavour to win you over, reflecting as to how you could be induced to accept the premiership of Chandragupta. For—

What is the good of having a servant full of devotion but

wanting in intelligence and void of value? Of what use, too, is a servant endowed with intelligence, and valour, but void of devotion? Those only who combine in them the qualities of intelligence, valour and devotion, contributing to greatness, are servants (Bhṛityas) of the king, the rest being (parasite) to him as his wife (Bhārya) is, in weal and woe. 14

Accordingly I do not sleep over the matter but try my best to secure him. Thus (1) I have spread an evil report among the people, to the effect that our ally king Parvata who had laid us under deep obligation had been piteously murdered by Rākshasa by means of the poison-maid, believing that the destruction of either the Vṛishala or Parvataka would be dealing a (mortal) blow on me Chāṇakya. With a view to corroborate the (said) report, so that the people might give credence to it, I purposely caused Bhāgurāyaṇa to scare away Malayaketū, son of Parvataka, by whispering into his ears that it was I Chāṇakya that had murdered his father:—I did it, knowing that it was possible to arrest him with tact even if he should make war (with us) backed by the counsels of Rākshasa, but that it was not possible to wipe away the infamy of having murdered Parvataka becoming (indelibly) manifest by the imprisonment of Malayaketū (2) Moreover, with a desire to know the loyal and the disaffected on our side and on that of the enemy I have employed spies in various guises who know how to personate people of different localities, different dialects, different customs and different costumes (By their agency). I closely observe the movements of the partisans of the Minister of Nanada who reside in Kusumapura (3) Then besides I have turned Bhadrabhaṭa and other high officials who had been Chandragupta's champions in war into seeming malcontents having given them various grounds of disaffection (4) I have further appointed as personal attendants of the king trusted persons whose loyalty is proof to temptation, that are ever vigilant to counteract the evil doings of assassins, poisoner's, and others. (5) Furthermore there is a Brāhmaṇa fellow-student and friend of mine, by name Iaduśarman, who has gained, great proficiency in the work on Polity by Śukra and in the science of heavenly bodies in its sixty-four branches. I had invited him to Kusumapura in the guise of a Buddhist monk just

after I had taken the vow to destroy the Nanda family, and made him cultivate friendship with all the ministers of Nanda. He has, in particular, got intimate with Rākshasa. He will now render great service to me. So there is nothing that I, for one, have omitted to do. It is the Vṛishala alone, the principal member of the body politic, that does not take active interest. He throws the burden of state affairs on us. And, for certain, it is only when sovereignty is free from the extreme troubles of managing personally the affairs of state, that it conduces to happiness. For—

Lords of men and of elephants, though all-powerful, are for the most part woefully unhappy, as is natural, when they have in person to toil (lit provide) for and then enjoy. 15

*Then enters a spy (of Chānakya) with a pictorial chart of Yama and his realm*

SPY—Fall down at the feet of Yama. Of what avail are other petty gods? For it is he indeed that carries off the soul of the devotees of others trembling (in agony) 16

And a person surely lives by the grace of a god won over by devotion, however severe he may be. So, we live by the grace of the very Yama who is the destroyer of men 17

Now I enter this house, exhibit the pictorial chart and sing songs (of piety).

PUPIL, *observing him*—Dont't you enter the house, good fellow.

SPY—Hallo Brāhmana! Whose house is it?

PUPIL—It is the house of our Preceptor, Revered Chānakya of auspicious name.

SPY, *with a smile*—Hallo Brāhmana! Then it is the house of my spiritual brother and of no one else. So let me in. I will preach sacred truths to your Preceptor.

PUPIL, *angrily*—What do you say? Are you better acquainted with sacred truths than our Preceptor?

SPY—Hallo Brāhmana! Dont' you get offended? Indeed it is not that every one knows every thing. There are certain things that are known to your Preceptor, and there are certain things that are known to persons like us.

PUPIL—You seek to rob our Preceptor of his attribute of *all-knowing*.



SPY—Well, then, Brāhmaṇa, if your Preceptor be *all knowing*, let him ascertain who do not like Chandra.

PUPIL—Whether he knows it or not, of what consequence will it be to him ?

SPY—Certainly, Brāhmaṇa, your Preceptor will know of what consequence the knowledge of it will be to him. Meanwhile know you this much that day lotuses do not like Chandra, Just see—

The action of the day lotuses that look so fair does not accord with their look, for they bear antipathy to Chandra in full splendour 10

CHĀNAKYA, *hearing the spy, to himself*—Ah! This follow means to say that he knows those who do not like Chandragupta

PUPIL—How is it ? You talk nonsense

SPY—It would be good sense, and nothing but good sense, if I get one with an intelligent ear to hear.

CHĀNAKYA—Come in, good fellow! You have that listener in me.

SPY—I do. *Entering and making up to Chānakya*—Prosperity to you, Revered Sir!

CHĀNAKYA, *observing his features, to himself*—Oh! This is Nipunaka, employed to know the minds of men *Aloud*. Well come, good fellow! Sit you down

SPY—As the Noble One commands *He squats on the ground*.

CHĀNAKYA—Now give me an account of your mission. Do the subjects love the Vrishala ?

SPY—Certainly they do. Since all the causes of disaffection are removed by your worthy self, the subjects ardently love His Majesty Chandragupta of auspicious name. There are, however, three persons in the city attached to the Minister Rākshasa by previous friendship and regard, that are intolerant of the sovereignty of the esteemed Chandragupta

CHĀNAKYA, *with rising anger, to himself*—I should rather say they are intolerant of their own ease of life *Aloud*. Do you know their names ?

SPY—How should I have reported them to the Revered One, If I had not known their names ?

CHĀNAKYA—In that case I should like to know them.

SPY—Note then, Revered Sir! Person number one, siding with the enemies, is a Kshapanaka—

CHĀNAKYA, *to himself*—A Kshapanaka siding with the enemy? (*Who can he be?*)

SPY—Jivasiddhi by name, who directed against king Parvata the poison-maid employed by the Minister Rākshasa.

CHĀNAKYA, *to himself*—Oh! It is Jivasiddhi. As for that he is my secret agent. *Aloud* Now which is number two?

SPY—Number two is a penman, by name Śakatadāsa, who is a dear friend of Minister Rākshasa.

CHĀNAKYA, *to himself*—A penman is not an officer of consequence. I have set Siddhārthaka after him in the garb of friendship, for it is not proper to neglect an enemy however insignificant. *Aloud*. And now I want to know number three.

SPY—Number three is a moneyed lapidary living in the Flower square, by name Chandanadāsa, the alter ego of Minister Rākshasa, in whose charge the Minister has left his family while he has escaped from the town.

CHĀNAKYA, *to himself*—surely, he must be the most intimate of his friends. For Rākshasa is not a man to leave his family in charge of one who is not his second self. *Aloud*. How am I to know, good fellow, that Rākshasa has left his family in charge of Chandanadāsa?

SPY—Noble Sir! This signet ring will help you to know it.

*The spy presents the signet ring to Chānākya.*

CHĀNAKYA, *examining signet ring, to himself in joy*—Ha! I here have Rākshasa attached to my finger. *Aloud*. My good fellow! I wish to hear at length how you came by this signet ring.

SPY—Listen, Revered Sir! Commissioned by your noble self to inquire (secretly) into the actions of the citizens, I happened, in my rambles with the pictorial chart of Yama and his realm exciting no one's suspicion in gaining access to private houses, to enter to-day the house of the moneyed lapidary Chandanandāsa, where I spread out the pictorial chart and commenced singing songs (of piety).

CHĀNAKYA—What then? Proceed.

SPY—Then a boy nearly five years old, very lovely in person, sought to come out of an apartment with eyes wide open in curiosity common in children. At this there arose inside the said apartment a confused noise of ladies crying out “O the boy! He goes out” which expressed their sense of alarm. Then a lady just peered through the door of the apartment, chid the boy, and with her tender creeper—like arm caught him by the hand as he was coming forth. While she stretched her hand with fingers extended in her hurry to catch hold of the boy, this signet ring made to suit the finger of a male, slipped from her hand on the door-sill, and gliding down unnoticed by her just lay close to my foot. Observing the name of Minister Rākshasa engraved on it, I brought it to the Revered One. This is how I came by the signet ring.

CHĀNAKYA—I understand. Now, good fellow, you may go. You will be adequately rewarded for this before long.

SPY—I obey, Noble Sir!

*Exit.*

CHĀNAKYA—Hallo Śāringarava!

PUPIL, *entering*—What is your command, Revered Sir!

CHĀNAKYA—Get me an inkstand and a writing leaf, my boy!

PUPIL—I do. *Going out and re-entering*. Here are the writing materials, Revered sir!

CHĀNAKYA, *taking them, to himself*—What shall I write here? It is to be an instrument of victory over Rākshasa, this writing of mine.

FEMALE DOOR-KEEPER, *entering*—Victory to you, Noble Sir!

CHĀNAKYA, *to himself, with joy*—I hail the pronouncement of victory. *Aloud*. What brings you hither, Śonottarā?

FEMALE DOOR-KEEPER—Revered Sir! His Majesty, the esteemed Chandragupta, touching his head with folded hands that look like a lotus bud, respectfully states, ‘I wish that I may with the permission of the Revered Preceptor, give away to holy Brāhmanas the ornaments previously worn by king Parvata to secure His Majesty’s bliss in the other world.

CHĀNAKYA, *With gratification, to himself*—Bravo, Vṛishala! Your request, gives response to my heart’s wish. *Aloud* Śonottarā, say to the Vṛishala in my name these words in reply, ‘Good my Prince? For certain you know the course of procedure. Well you may carry out your wish. But as the ornaments previously

worn by king Parvata are of superior work, they deserve to be given to Brāhmanas of superior worth and not to ordinary Brāhmanas So I myself send to you Brāhmanas of well-tried worth:  
FEMALE DOOR-KEEPER—I obey your commands, Revered Sir!

*Exit.*

CHĀṆAKYA—Hallo Śarṅgarava! Say to Viśvāvasu and his two brothers in my name that they should go to receive gifts of ornaments from the Vṛishala and see me (on their way back)

PUPIL—I do as you bid me, revered Sir!

*Exit.*

CHĀṆAKYA—This is an item to be mentioned at the close But the body of the letter, how is it to be drawn up? *Musing a whale* Ha! I have it. I learn from spies that from among the Mlechchha chiefs assembled the following five, that are the foremost, follow the lead of Rākshasa with whom they are on the most intimate terms —

Chitravarman of Kuluta, Simhanāda the lion king of Malayadesa, Pushkarāksha of Kasmira, Sindushen of Sindhesa who has humbled his enemies, and Megha Kosha the lord of the Pārasīkas who has a vast cavalry, this is the fifth Surely I may enter their names here. Chitragupta may henceforth strike them off

19

*After a moments' reflection* No, no. Let all remain unspecified  
Hallo śarṅgarava!

PUPIL—*entering*—What is your command, Revered Sir!

CHĀṆAKYA—My dear boy! The writing of Vedic Scholars lacks ease and grace. Say, therefore, to Siddhārthaka in my name that he should get a letter written by Śakatadāsa in these terms; *He whispers them into his ears*; and see me. It is to bear no address on the outer side, for he himself is to be employed by a certain person to carry some oral message to a certain person (with the said letter). He should not tell Śakatadāsa that it is Chāṇakya who causes the letter be written

PUPIL—I do as you bid me, Revered Sir!

*Exit.*

CHĀṆAKYA—How glad I am! I gain a victory over Malayaketū. SIDDHĀRTHAKA *entering, letter in hand*—Victory to you, Noble Sir! Here is the letter in śakatadāsa's handwriting.

CHĀṆAKYA—What a beautiful hand! *Going over the contents mentally*; stamp the letter, good man, with this signet ring.

SIDDHĀRTHAKA—I carry out your order, Revered Sir! *He stamps it.*

CHĀNAKYA—Hallo Śāringarava!

PUPIL, *entering*—What is your command, Revered Sir!

CHĀNAKYA—Say to Kālapaśika, the head of the metropolitan police, in my name that it is the command of the Vrishala that the Bauddha monk, named Jivasiddhi who murdered king Parvata by means of the poison maid employed by Rākshasa, should, after a public proclamation of the said offence, be banished from the capital with disgrace

PUPIL—I obey, Revered Sir! *He sets forth.*

CHĀNAKYA—Hold, my boy! Tell him further that the other offender, penman Śakatadāsa by name, who has been always hatching treason against His Majesty's person, should, after a public proclamation of the offence, be also impaled and his family be put into prison

PUPIL—I do as you bid me, Revered Sir! *Exit.*

SIDDHĀRTHAKA—Noble Sir! The letter is stamped with the seal What is to be done next?

CHĀNAKYA—Go directly to the place of execution, and with an angry scowl, frighten the executioners (out of their wits), and when they run away terrified in any and every direction, carry off Siddhārthaka from the place of execution and take him (safe) to Rākshasa. He will rejoice at the rescue of his friend (and will reward you richly) You should take the reward and thenceforth be employed for some time as a personal servant of Rākshasa. Afterwards when the enemies are near, this is the purpose which you have to achieve. *He whispers it into his ear* That is all.

SIDDHĀRTHAKA—I shall do as you command me, Revered Sir,

CHĀNAKYA, *anxiously to himself*—Would that wicked Rākshasa be caught (after all this)!

SIDDHĀRTHAKA—Caught out right, Noble Sir!

CHĀNAKYA, *to himself, rejoicing*—Ah! Rākshasa caught outright.

SIDDHĀRTHAKA—Is the errand of the Revered One? So may I go for the success of my mission?

CHĀNAKYA—You may go, good man, and achieve success.

SIDDHĀRTHAKA—May it be as you wish

*Exit.*

PUPIL, *entering*—Revered Sir! Kālapāśika, the head of the metropolitan police, requests the Revered Preceptor that he will at once put His Majesty Chandragupta's command into execution.  
CHĀNAKYA—All right. Now, my boy, I wish the moneyed lapidary Chandanadāsa.

PUPIL—I bow to your wish, Revered Sir *Going out and returning with Chandandāsa* Come this way, monied man!

CHANDANADĀSA, *to himself*—

Even an innocent person is filled with apprehension when summoned by ruthless Chānakya. Then what to say of one in guilt? 21

I therefore said to the three Bauddha laymen of whom Dhana-sena is the chief and who live in our ward—'Per chance cursed Chānakya may order my house to be searched. So remove the family of our Noble Minister Rākśasa. As for me come what may'.

PUPIL—Come on, monied man!

CHANDANADĀSA—I do, good Sir!

PUPIL, *making up to Chānakya*—Here is the monied man Chandandāsa, Revered Sir!

CHANDANADĀSA—Victory to you, noble sir!

CHĀNAKYA *looking at him*—Welcome, monied man! Take this seat.

CHANDANADĀSA—*with a low bow*—Undue honour mortifies the mind more than dishonour. Surely you know it, Noble Sir! So I sit here on the ground as becomes me.

CHĀNAKYA—O, do not say so, monied man! This is certainly your due in relation to persons like us. So do take the said seat.

CHANDANADĀSA, *to himself*—The villain insinuates something. Aloud I obey your order, Noble sir! *He sits on the seat pointed out.*

CHĀNAKYA—Well, moneyed man! I hope the profits of mercantile transactions are increasing.

CHANDANADĀSA—They are. By your favour, Noble Sir, trades are prospering.

CHĀNAKYA—Do the shortcomings of Chandragupta cause the subjects to remember the excellencies of the late kings?

CHANDANADĀSA *stopping his ears*—I deprecate the sinful thought To be sure the subjects are immensely pleased with His Majesty. the esteemed Chandragupta as with the moon rising in full splendour on an autumnal full moon night.

CHĀNAKYA—If it be so, kings look for gratification in return. moneyed man ! from their gratified subjects

CHANDANADĀSA—Command me, Noble Sir, how much is expected of this person

CHĀNAKYA—Moneyed man This is the regime of Chandragupta, not of Nandas Monetary gift would have satisfied the greedy king Nanda, but to Chandragupta it is only the abstention from severity that is gratifying

CHANDANADĀSA—I am thankful to you, Noble Sir, for this.

CHĀNAKYA—And you would ask us how the abstention from severity is secured (lit results)

CHANDANADĀSA—I wish to be directed by you, Noble Sir, in the matter

CHĀNAKYA—To speak briefly, by loyalty.

CHANDANADĀSA—Noble sir ! Which hapless person would have himself deemed disloyal by the Noble One.

CHĀNAKYA—You yourself, to begin with.

CHANDANADĀSA, *stopping his ears*—I deprecate the sinful thought. And what hostility can straws bear to fire ?

CHĀNAKYA—Here it is . You shelter the family of Rākshasa who is inimical to the king.

CHANDANADĀSA—It is false, noble Sir ! Some vile fellow might have told it to you.

CHĀNAKYA—Have no misgiving, moneyed man ! Officers of former kings fly to other countries in panic, leaving their families in the houses of citizens without (previously) consulting their wishes It is simply the concealment of the fact that is criminal.

CHANDANADĀSA—Just so. In the panic referred to, the family of Minister Rākshasa was in my house.

CHĀNAKYA—First you said ‘ It is false ’; and now you say ‘ It was (in my house) ’. These are conflicting statements.

CHANDANADĀSA—So far, Noble Sir, it is a blunder on my part.

CHĀṆAKYA—King Chandragupta would have no blunder, moneyed man ! So deliver the family of Rākshasa into our hands and exculpate yourself

CHANDANADĀSA—Pray, Noble Sir, I humbly say that in the panic referred to the family of Minister Rākshasa was in my house.

CHĀṆAKYA—And where is it at present ?

CHANDANADĀSA—I do not know.

CHĀṆAKYA, *with a smile*—Ha ! Ha ! you pretend not to know it Moneyed man ! The danger is imminent and its cure is distant And don't you think that the Minister Rākshasa will uproot Chandragupta as Vishnugupta uprooted Nanda *stopping short for a moment with a blush and resuming* —Look here.

Even when Nanda and his family lived, sovereign power was constanly unstable, and Vakranāsa and other eminent ministers endowed with valour and statemanship failed to make it stable It is now focussed in Chandragupta, giving delight to all as the light focussed in the moon Who should endeavour to separate it from him or the moonlight from the moon ? 22

Moreover,—

Who would flout the lion and try to wrench from his mouth opened wide in the act of yawning one of the incisors red with the elephant's blood just tasted and shining like the crescent moon red in the evening twilight ? **23**

CHANDANADĀSA, *to himself*—Verified by deed (lit result) the vaunt sounds well

*Cries of ' Move aside ' behind the stage.*

CHĀṆAKYA—Hallo, Śāringarava ! Just see what it is.

PUPIL—I do, Revered Sir ! *Going out and returning.* Revered Sir ! It is a traitor, Bauddha monk Jivadsidhi, that is being banished with disgrace by the command of His Majesty Chandragupta.

CHĀṆAKYA—A Baudha monk ? Pity ! All the same, he must bear the consequences of treason Moneyed man ! The king thus punishes traitors severely Follow then the wholesome advice of a friend, surrender the family of Rākshasa ; and live long, enjoy the manifold favour of the king.



CHANDANADĀSA—The family of the Minister Rākshasa is not in my house.

*Cries of ' Move aside ' repeated behind the stage*

CHĀṆAKYA—Hallo, Śarṅgarava ! What is it again ? Just see

PUPIL—I do, Revered Sir ! *Going out and returning* It is another traitor, penman Śakatadāsa, that is being taken to the place of execution to be impaled

CHĀṆAKYA—He must bear the consequences of his (evil) deeds Moneyed man ! The king that punishes traitors so severely will show no mercy to you who screen the family of Rākshasa Do, therefore, save your wife and your life by the surrender of another's wife.

CHANDANADĀSA—Why do you, Noble Sir, seek in vain to frighten me ? I would not give up the family of Minister Rākshasa even if I should have it What matters it when I have it not ?

CHĀṆAKYA—So you have made up your mind ?

CHANDANADĀSA—Aye, I have.

CHĀṆAKYA, *to himself*—Bravo Chandanadāsa, you deserve all praise

Which person in the present age would do this, which is impossible except in the case of Śibi, inspite of the advantages to be easily got by betraying others ? 24

*Aloud in rage*—Moneyed man ! You have made up your mind ? O thou wicked wretch of a trader ! Be then prepared to bear the brunt of royal displeasure

CHĀṆANADĀSA—I am prepared You may, Noble Sir, do what your high office empowers you to do

CHĀṆAKYA—Hallo, Śarṅgarava ! Tell Kālapāśika, the head of the metropolitan police,—‘ Let this wretched trader be at once ’—No, not so Tell Vijayapāla the governor of the castle to seize his property, put him in chains and keep him in the gaol with his wife and his son till I report to the Vṛishala, who himself will sentence him to death.

PUPIL—I do as you bid me, Revered Sir ! Come away, moneyed man !

CHANDANADĀSA, *rising from his seat*—I come, good sir ! *to himself*—I bless my stars that I die for my friends' sake and for no human fault of mine.

*Exeunt Śāringarava and Chandanadāsa.*

CHĀNAKYA, *with joy*—Ha! Rākshasa is now secured

Since this lapidary parts with his life as a thing uncared  
for in his day of trouble, he too will surely not hold his life  
dear in the lapidary's day of trouble 25

*Noise behind the stage.*

PUPIL, *entering hurriedly*—Revered Sir! That fellow Siddhārthaka escaped taking Śakatadāsa away from the place of execution as he was about to be impaled

CHĀNAKYA, *to himself*—Well done, Siddhārthaka! It is good that the start is made *Aloud* What? Escaped! My boy, tell Bhāgurāyaṇa to overtake him at once

PUPIL, *going out and returning*—Alas! Bhāgurāyaṇa also has made off.

CHĀNAKYA, *to himself*—Go he may and achieve success *Aloud*. My boy! Tell Bhadrabhata, Purudatta, Dīṅgarāta, Balagupta, Rājasena, Rohitāksha and Vijayavarman to track and capture both of them.

PUPIL—All right *Going out and returning, in distress*—Alas! The administrative organization is wholly disorganized. What a sorry plight! Bhadrabhata and his associates are gone! They left early before the day dawned.

CHĀNAKYA, *to himself*—May they fare well! *Aloud*. My boy, don't you feel distressed (It matters little).

Those that lately left for reasons (best) known to them, are gone already. Let those who remain, also prepare to leave me agreeably to their wishes Only my talent must not forsake me In the accomplishment of political purposes that single faculty is more than a match for hundreds of legions. The magnitude of its powers has been amply proved by the destruction of the Nandas. 26

*Rising from his seat*—Here I go and arrange to bring back Bhadrabhata and his associates *Fixing his gaze in the air, to himself*. O Rākshasa of wicked resolve! Where will you go now? I shall, before long—

Secure you by my talents and employ you in the service of Chandragupta,—you who roam at large by yourself swollen

with the pride of personal prowess, self-willed and haughty and endowed with means to lure men by ample gifts, just as a person by his talents captures and employs in service a wild elephant that roams at large by himself, swollen with the pride of personal strength, self-willed and haughty and endowed with means to lure bees by ample ichoral exudation.

27

*Exeunt omnes.*

END OF ACT I

called

THE SIGNET FOUND.

## ACT II

### RĀKSHASA'S PLOTS.

*There enters a snake-charmer*

SNAKE-CHARMER—

Those who are ever mindful of preserving the secrecy of spells, know the application of antitoxical herbs, and accurately mark the magic ring, deal with snakes, just as those who are ever mindful of preserving the secrecy of political schemes, know the science of internal polity and accurately mark the zone of friendly, hostile and neutral princes, deal with kings. **I**

*Looking up*—What do you say, Sir? You ask me who I am. Sir, I am a snake-charmer by name Jirnavisha. What say you further? You would have snake-sports. Well, Sir, what is your occupation? You are an officer of the king's household. Then it is, indeed, snakes, Sir, that you deal with. For, an officer of the king's household flushed with success as also an elephant-driver beside himself with liquor and a snake-charmer ill-acquainted with spells and antitoxical herbs, these three persons alike perish. What! No sooner spoken to than gone. *Looking up again*. What do you say, Sir? You ask me what there is in the wicker-boxes. There are snakes that give me a living. What say you further? You wish to see snake-sports (hit snakes). This is not a place for it, Sir, pardon me. If you have a curiosity for snake-sport, come, I shall exhibit it in the house yonder. What do you say? It is the residence of the mighty Minister Rākshasa. People like us have no access there. Then you may go your way, Sir! My vocation blesses me, giving access to me there. Oh! He goes away.

*To himself*. How strange is this! When I look at Chandragupta guided by the counsels of Chāṇakya, I feel the attempts of Rākshasa to be all but abortive, and when I turn my gaze to Malayaketu guided by the counsels of Rākshasa, I regard Chandragupta to be all but dispossessed of the throne. For,

The sovereignty of the Maurya King appears unshakable to me, secured by the cords of the talents of Kautilya. At the same time I see it on the point of being wrested from him by Rākshasa with the arms of statesmanly tactics 2

So in this contest of the two talented eminent Ministers the Goddess of Sovereignty seems to be in a state of suspense.

In this land the timorous Goddess now going over to one of the warring Prime Ministers and now leaving him in uncertainty is, methinks, sorely distressed, as is a timorous she-elephant in a big forest now going over to one of the two warring wild elephants and now leaving him in uncertainty. 3

Now I shall go and see His Excellency Rākshasa.

*He goes and waits at the door. Then enters Rākshasa, sitting in a thoughtful mood with an attendant in waiting.*

Rākshasa, *with a sigh*—Alas! How sad it is!

Wakeful by day and by night, with a mind wholly and restlessly cogitating on state-affairs I have thought out this *design*; but there is no canvas (lit. wall) to draw it on, now that the big family of the Nandas, like that of the Yādavas, has been destroyed by cruel Fate—of the Nandas, who, like the Yādavas, had quelled their enemies by virtue (lit. by the operation) of their valour and statecraft. 4

No, no, I should not say so—

I closely and intently apply myself (lit. my mind) to politics, accepting the servitude of a stranger, not forgetting my (debt of) loyalty, not losing myself in the enjoyment of sensuous pleasures, not fearing the loss of my life, nor seeking personal greatness, in order that my Sovereign even after his translation to the other world, might have the satisfaction to see his enemy done to death. 5

*Looking up in the air.* Goddess of Sovereignty, You have no appreciation of merit, none at all. Otherwise,

Why, should you, O Fickle One, have attached yourself to that inimical Mauryan brat, forsaking King Nanda, the delight of all, and not perished with him, as does the streak of ichoral exudation with a scented elephant? Tell me. 6

And, O, Ignoble One—

Are kings born of illustrious families, all dead (lit. consigned to funeral pyres) on earth, that you chose the base-born and wicked Maurya for your husband? \* Perhaps the mind (lit. sense) of women which is by nature as unsteady as the tip of the blossoms of the Kāśa plant, is averse to the recognition of man's merits

7

So I shall slay the very person to whom, O Wanton One, you have attached yourself, and annihilate your lust. *Reflecting* Accordingly I have, in the first place, taken the right step of leaving my family in the house of my bosom-friend Chandanaḍāsa when I quitted the town (Pātaliputra). For, the adherents of King Nanda, there who co-operate with us in this cause, will not be remiss in their endeavours, owing to the assurance that I am not indifferent in the matter of the attack on Pātaliputra. I have also stationed Śakataḍāsa with ample funds to keep the assassins, poisoners, and other secret agents employed in the murder of Chandragupta well-affected to our cause and to seduce the malcontents on the enemy's side there. I have, moreover, employed Jīvasiddhi and other friends to gather information about the enemy every instant and to break up their alliance. To be brief—

I shall very soon pierce with the dart of my intellect the vitals of him by whom, as by a tiger's cub, brought up tenderly, perished king Nanda so lovingly unto his children, and with him his whole family, provided intolerant Fate protects him not serving as a coat of Mail

8

*Then enters the Chamberlain of Malayaketu*

CHAMBERLAIN—Old age has extinguished *passion* and gradually implanted *piety* in me, just as the policy of Chāṇakya has smashed king Nanda and established Chandragupta in Pātaliputra. It is growing in strength as is the Maurya king. Nevertheless *avarice* tries persistently (lit. long) to uproot (lit. conquer) *piety*, just as Rākshasa tries to uproot Chandragupta, since service offers facility (lit. opportunity) but does not succeed. 9

*Advancing further.* Here is the Minister Rākshasa. *Making up to him.* Prosperity to you.

RĀKSHASA—Venerable Jājāh! I bow to you. Priyamvadaka, Place a mat here for the worthy officer.

PRIYAMVADAKA—Here it is. Pray, take the seat, Worthy Sir!

**CHAMBERLAIN**, *taking his seat*:—His Majesty Prince Malayaketu says courteously to the Minister “ My heart is grieved that the Noble One has been abjuring personal decoration befitting his (high) position since a long time. The memory of the excellent qualities of the (late) Nanda is difficult to be obliterated. Still it behoves the Noble One to grant my request, *exhibiting an ornament*—and put on this ornament which I take off from my person and send to him.

**RĀKSHASA**—Venerable Jājali! Tell His Majesty respectfully in my name that the memory of the good qualities of my late master has already been obliterated by (the impress) partiality for His Majesty’s excellent qualities on my mind. But—

As long as the enemies are not destroyed to a man and the golden throne of His Majesty who is the best of men on earth, is not set up in the Sugānga palace, I will not wear the slightest ornament on these limbs of mine that have abjectly suffered humiliation at the hands of the foes. **10**

**CHAMBERLAIN**—Under the Minister’s lead His Majesty perceives every thing within easy reach. Do, therefore, accede to the Prince’s request which is the first of its kind.

**RĀKSHASA**—Venerable Sir! Your word is as much unavoidable as the Prince’s. So I have but to conform to His Majesty’s order.

**CHAMBERLAIN**, *decorating Rākshasa with the ornament*—God bless you. I depart.

**RĀKSHASA**—I bow to you, Venerable Jājali!

*Exit Chamberlain.*

**RĀKSHASA**—Priyamvadaka, see if there be any one at the door wanting to see me.

**PRIYAMVADAKA**—I obey. *Proceeding to the door and noticing the snake-charmer*—Well, Sir, who are you?

**SNAKE-CHARMER**—Good man! I am a snake-charmer. I wish to exhibit snakesports before the Minister.

**PRIYAMVADAKA**—Wait till I inform the Minister. *Returning to Rākshasa*—Please Your Excellency, there is a snake-charmer wishing to exhibit snakesports before the Minister.

**RĀKSHASA**, *noticing the throbbing of the left eye, to himself*—O! the inauspicious sight of snakes! *Aloud.* Priyamvadaka, I have no

curiosity to see snakesports. So give something to Gratify him and dismiss him.

PRIYAMVADAKA—I do as Your Excellency bids me *Making for the snake-charmer.* Hallo ! His Excellency the Minister favours you not with an interview, but with the fruit of it

SNAKE-CHARMER—Gentle Sir ! Respectfully say to the Minister on my behalf, that I am not merely a snake-charmer, but a Prākṛit poet. So if the Minister does not favour me with an interview, His Excellency will be pleased to read this leaflet

PRIYAMVADAKA, *taking the leaflet and returning to Rākshasa*—Respected Sir ! The snake-charmer there respectfully says that he is not merely a snake-charmer but a Prākṛit poet. So if the Minister does not favour him with an interview, Your Excellency would be pleased to read this leaflet

RĀKSHASA, *takes the leaflet and reads*—

The honey which the bee gives having by its skill sucked completely the flower juice, serves the purpose of others— 11

*After a moment's reflection to himself* Ha ! The verse purports to say that there is (come) my spy fetching (lit knowing) news from Kusumapura, (the Flower city) Now my mind has been so much distracted by political schemes (lit. work), and there is such a large number of secret agents that I forget, but just remember him. Verily he must be Virādhagupta in the guise of a snake-charmer. *Aloud.* Priyamvadaka, show him in He is a great poet. I should hear his elegant verses.

PRIYAMVADAKA—I obey. *Returning to the snake-charmer*—Come in, good Sir !

SNAKE-CHARMER, *advancing and looking intently, to himself*—Here is His Excellency Rākshasa—

Apprehensive of his activities, the Goddess of Sovereignty looking about (timorously) with her creeper-like left arm thrown loosely around the neck of the Maurya, and with her right arm, dropping down on the lap as often as set pertorce on his shoulder, does not yet repose her right breast on the chest of Chandragupta in a way to press hard the nipple in the contact of a close embrace

12

*Approaching*—Victory to Your Excellency



RĀKSHASA, *seeing him*—O Virādha—! *Checking himself midway mindful of something.* Priyamvadaka, I will have snake-spots now So the attendants may retire You too may go about your work

PRIYAMVADAKA—I do as Your Excellency bids me.

*Exit Priyamvadaka with attendants.*

RĀKSHASA—Dear Virādha—! Take this seat.

VIRĀDHAGUPTA—I do as you direct me *He sits down*

RĀKSHASA, *eying him closely, with a sigh*—Alas! That this should be the plight of my (late) Master's dependants

VIRĀDHAGUPTA—Away with the lament Your Excellency is to restore us ere long to our former grandeur (lit. position).

RĀKSHASA—Now give me a detailed account, friend, of Kusumapura.

VIRĀDHAGUPTA—Please Your Excellency, the story of Kusumapura is long Where shall I begin?

RĀKSHASA—My friend! I wish to hear the achievements of the assassins, poisoners, and other secret agents of mine, beginning with the entry of Chandragupta in the palace of Nanda.

VIRĀDHAGUPTA—Here do I narrate them The forces of Chandragupta and Parvateśvara, composed of Śakas, Yavanes, Kirātas, Kāmbojas, Pārasikas, Bāhikas and others led by the counsels of Chānakya, looking like seas with waters in commotion, at the time of universal destruction, invest Kusumapura on all sides.

RĀKSHASA, *At once drawing his sword*—Ah! who on earth dare invest Kusumapura, while I am alive Virādha—

Let Archers briskly protect the wall all round in the direction of the earthwork, let elephants, strong enough to break the array of hostile elephants be stationed at the gates, and let those who wish to have a hit at the feeble forces of the enemy, and are desirous of fame, sally forth being at one with me fearless of death. 13

VIRĀDHAGUPTA—Your Excellency would spare this outburst of passion. It is the past that I am describing.

RĀKSHASA, *with a sigh*—Oh! It is the past! I thought it was the (living) present. *Dropping down the sword with tears in his eyes.*

Lord Sarvārthasiddhi ! Rākshasa (still) remembers the great favor of Your Majesty and it makes him sad.

In your (heated) imagination through your high regard sent orders you multiplied Rākshasa a thousand-fold as it were and through your high regard sent orders upon orders in battle to me who was then in the city, commanding me in these words. " Let Rākshasa hasten to the spot which this body of elephants, black like rain-clouds, is attacking Let Rākshasa repel the charge of this troop of horses rushing like tides (lit bounding like rolling waters) Let Rākshasa make a short work of that corps of foot soldiers " 14

VIRĀDHAGUPTA—His Majesty Sarvārthasiddhi perceived it He could not bear to see the citizens undergoing the severe hardship of the siege day after day Under the circumstances he repaired to the underground passage and retired to the penance forest for the sake of the citizens. In the absence of His Majesty, your forces grew slack in enterprise, you, thereupon, left the city by the underground passage for the purpose of restoring the Nanda power, having (previously) ascertained (the faith of) the citizens from such daring deeds as obstructing the proclamation of Chandragupta's victory Thereafter poor Parvataka met his death at the hands of the poison-maid retained by you to kill Chandragupta RĀKSHASA—See the wonder, friend !

The dangerous (lit powerful) poison-maid, claiming a single victim, that I had kept to slay Chandragupta, reaching Parvateśvara simply killed him whom wicked Vishnugupta wanted to kill just as the dangerous magic missile Śakti, claiming a single victim, that Karṇa had kept to slay Arjuna, reaching Ghatotkacha simply killed him whom Krishna wanted to kill to his very great delight 15

VIRĀDHAGUPTA—It was a freak of Fate What could the Minister do ?

RĀKSHASA—Proceed.

VIRĀDHAGUPTA—Frightened away by the murder of his father, Prince Malayaketu fled (for his life). Then Vairodhaka, brother to Parvateśvara, was lulled into confident security (by Chānakyā). And Chandragupta's entry in the palace of Nanda was publicly notified Chānakyā (on the day of the entry) summoned all the carpenters residing in Kusumapura and thus addressed them.

' There is to be the entry of Chandragupta in the palace of Nanda to-day as appointed by astrologers. You will, therefore, decorate the royal mansion commencing with the main entrance ' Then the carpenters respectfully said that, anticipating the entry of His Majesty Chandragupta in the palace of Nanda, carpenter Dāruvarman had already furnished the main entrance with magnificent (lit. special) decorations such as, the golden arch and the like, so that the interior only remained to be decorated for them. Then the fellow Chāṇakya bestowed a long eulogium on Dāruvarman's wisdom, expressing gratification at his having decorated the Royal mansion without being told, and added that he would have his reward for it before long

RĀKSHASA, *with concern*—Tut, speak not of the gratification of the fellow Chāṇakya. Owing to excessive loyal zeal or stupid blundering, Dāruvarman must have aroused strong suspicion in his mind so that his attempt (on the life of Chandragupta), I fear must have failed or miscarried.

VIRĀDHAGUPTA—Then at the auspicious moment in the middle of the night that cursed Chāṇakya placed Vairodhaka, the brother of Parvateśvara, on the same throne with Chandragupta and divided the empire between them

RĀKSHASA—What do you say ? Did he, in truth, give to Vairodhaka, the brother of Parvateśvara, half the empire as promised previously by him ?

VIRĀDHAGUPTA—Yes, he did.

RĀKSHASA, *to himself*—Surely, that very cunning fellow Chāṇakya, must have made this public demonstration to wipe away the infamy of (lit. caused by) the murder of Parvateśvara, having in view some secret way of murdering the poor fellow *Aloud*, Well, what then ?

VIRĀDHAGUPTA—After the performance of the coronation ceremony, Vairodhaka wrapped his person in a silken robe (of state) wrought all over with strings of pearls, put on a jewelled crown which at the same time encased and adorned his hair, and decked his broad chest with garlands of sweet smelling flowers worn cross-wise. So his features were not recognisable even by those who knew him intimately. He mounted agreeably to the orders of wicked Chāṇakya, the female elephant Chandralekhā, that Chan-

dragupta used to ride, and accompanied by the princes that followed in the train of Chandragupta, he got to the entrance of the palace of Nanda. Then the carpenter Dāruvarman, your secret agent, taking Vairodhaka for Chandragupta contrived to drop down on him the arch of mechanical contrivance. At that moment the Mauryan attendant Princes reined in their steeds outside the palace. Now, Barbaraka, the driver of Chandralekhā, another secret agent of yours, seized with his hand the golden staff hanging by a golden chain with a desire to draw the knife that was inside the staff.

RĀKSHASA, *to himself*—The effort of both was equally misdirected. VIRĀDHAGUPTA—So the female elephant apprehending a blow below the hip (of her right foreleg) all of a sudden changed her gait. Then the arch of mechanical contrivance dropped by Dāruvarman, counting on the previous (forward) motion fell wide of the mark and crushed to death Barbaraka, before he could reach Virodhaka, mistaken for Chaudragupta, with the drawn knife in his hand (lit. with which his hand was busy). At that instant Dāruvarman who had been erewhile sitting on the lofty stage supporting the arch expecting certain death for dropping down the arch of mechanical contrivance killed poor Vairodhaka mounted on the female elephant there and then with the iron bolt that had formed the key of the mechanism (of the arch).

RĀKSHASA—Pitiful, two undesirable things have happened. Vairodhaka and Barbaraka are killed, as fate would have it, and Chandragupta is unharmed. Well, what became of the carpenter Dāruvarman?

VIRĀDHAGUPTA—He was stoned to death by the pedestrian Vanguard of Vairodhaka.

RĀKSHASA, *with tears in his eyes*—Alas! I have lost my loving friend Dāruvarman! Well, what did that physician of ours, Abhayadatta do?

VIRĀDHAGUPTA—He did all (to completeness).

RĀKSHASA, *joyfully*—Well, then, is Chandragupta killed?

VIRĀDHAGUPTA—No, Minister! He is not killed as Fate would have it.

RĀKSHASA, *sadly*—Why do you then say that he did all (to completeness).

VIRĀDHAGUPTA—He prepared a draught for Chandragupta which was mixed with a pulverised drug causing secret death. Chāṇakya examined it, and found that it changed colour in the golden bowl. So he said to Chandragupta.—“Vrishala ! there is poison in the draught, don't you drink it ”

RĀKSHASA—Surely, the fellow is very shrewd ; well, what became of the physician ?

VIRĀDHAGUPTA—He was made to drink that draught, so he died

RĀKSHASA, *sadly*—Alas ! an erudite Doctor of medicine is lost (lit. is dead). Well, then, how did Pramodaka—the officer of the sleeping palace—fare ?

VIRĀDHAGUPTA—He shared the fate of others

RĀKSHASA, *sadly*—How so

VIRĀDHAGUPTA—The fool lived extravagantly (lit. at great expense) with the large sum of money which you gave him and when questioned as to how he came by so much wealth, he made contradictory statements, whereupon Chāṇakya put him to death by torture.

RĀKSHASA, *sadly*—How sad here, too, Fate has thwarted us. Well, what is the news of Bibhatsaka and his associates employed by us to murder Chandragupta in bed, who dwelt in the interior of the wall of the sleeping mansion, having got in there by the underground passage ?

VIRĀDHAGUPTA—It is terrible.

RĀKSHASA, *with a feeling of uneasiness*—Could it be that their presence there was discovered ?

VIRĀDHAGUPTA—So it was, prior to the entry of Chandragupta, wicked Chāṇakya visited the sleeping mansion which he no sooner entered than, as he closely inspected it, observed a line of ants issuing from a hole in the wall with particles of boiled rice. Hence, he concluded that there were men hidden inside the sleeping mansion, and he ordered it to be set fire to. When it was on fire Bibhatsaka and his associates blinded by smoke, could not find the passage door which they had previously secured (from within) and so they all perished in the flames.

RĀKSHASA, *with tears in his eyes*—Behold the good luck, Friend, of wicked Chandragupta.

The poison-maid whom I secretly employed to kill him, by (the perversity of) Fate, caused the death of Parvatāka who was to claim half the kingdom, and those whom I engaged to kill with deadly weapons and poisons have themselves been killed with them. My schemes do but bring manifold good unto that Maurya himself. **16**

VIRĀDHAGUPTA—Nevertheless, look here, Your Excellency, what is undertaken, can, by no means, be given up.

The vulgar do not, indeed, undertake a thing for fear of obstacles, the middling undertake a thing and give it up debarred by impediments, but noble persons do not give up what they undertake though again and again obstructed by difficulties. **17**

RĀKSHASA—Certainly, what is undertaken, cannot be given up. You see it with your own eyes. Now go on with your account.

VIRĀDHAGUPTA—Since then Chāṇakya grew a thousand-fold more vigilant in the matter of the safety of Chandragupta and ferreting out that such a thing must be the doing of such a person, he punished your trusted friends residing in Kusumapura (one after another).

RĀKSHASA, *in anxious suspense*—And who were the persons that were punished.

VIRĀDHAGUPTA—To begin with, the Buddha monk Jīvasiddhi was banished with disgrace from the capital.

RĀKSHASA, *to himself*—So far as he is concerned, it is bearable. Banishment is not painful to one without a family or property. *Aloud* On what charge, friend, was he banished?

VIRĀDHAGUPTA—On the charge that he murdered Parvateśvara with the poison-maid retained by you.

RĀKSHASA, *to himself*—Kauṭilya, you deserve much praise for your policy—

who sow but single seed and reap many fruits. Thus you have removed the stain on your character, cast it on us and got rid of the claimant of half the kingdom. **19**

*Aloud*—Proceed further.

VIRĀDHAGUPTA—Then Śakaṭadāsa was ordered to be impaled on the charge that he had employed Dāruvarman and others to murder Chandragupta. It was proclaimed throughout the town.

RĀKSHASA, *with tears in his eyes*—Ah! Friend Śakaṭadāsa, you did not deserve such a (sad) death. But, no, you died in your

master's cause and are not to be deplored It is we that cling to life even after the destruction of the Nandās, whose case is to be deplored

VIRĀDHAGUPTA—Don't say so. It is the Master's cause and none but that cause which you strive to serve here

RĀKSHASA—Friend—

Clinging to the love of life and not this cause, indeed, we *ungratefully* do not follow our sovereign gone to the other world.

20

VIRĀDHAGUPTA—Pardon me, Your Excellency It is not so as you say

Clinging to this cause, indeed, and not to the love of life you *gratefully* do not follow our sovereign gone to the other world

21

RĀKSHASA—Speak on, Friend! I am prepared to hear of another such disaster to a friend

VIRĀDHAGUPTA—Perceiving this, Chandanadāsa had your family (safely) removed

RĀKSHASA—It was improper For he did what was hostile to the wicked fellow Chānakya

VIRĀDHAGUPTA—Is it not still more improper to play false to a friend?

RĀKSHASA—Well, proceed with the account

VIRĀDHAGUPTA—He was pressed to deliver your family which he did not do Then the fellow Chānakya flew into rage and—

RĀKSHASA, *with alarm*—put him to death Is it so?

VIRĀDHAGUPTA—No, no He ordered his property to be seized, put him in chains and sent him to prison with his wife and son.

RĀKSHASA—Then, why do you say with (an air of) gratification that he had my family safely removed? You had rather say that I, in person, am just in chains with my son and wife

PRİYAMVADAKA, *putting aside the curtain and entering abruptly*—Victory to Your Excellency; there is Śakatadāsa at the door.

RĀKSHASA—Is it really so?

PRİYAMVADAKA—The attendants of Your Excellency do not know (what it is) to tell a lie.

RĀKSHASA—Friend Virādhagupta how is this?

VIRĀDHAGUPTA—There is Fate that safe-guards a person.

RĀKSHASA—Priyāmvadaka, if it is so, usher him in this very moment and bring me comfort Why do you delay ?

PRİYĀMVADAKA—I do as Your Excellency bids me

*Exit Priyāmvadaka*

*Then enters Śakatādāsa followed by Siddhārthaka.*

ŚAKATĀDĀSA, to himself—

I saw the stake of impalement firmly planted in the soil, as I did the Maurya ; accepted with bent head (lit wore) the garland of a felon to be executed which smote my consciousness, as I did his rule (lit sovereignty), and heard the music of the drums of execution terribly grating on the ear, as I did the overthrow of the sovereign Still my heart did not break, hardened, methinks by the (three) previous strokes of misfortune 22

*With joy on seeing Rākshasa* Here is Minister Rākshasa—

upholding the cause of king Nanda, with undying devotion, even after his death he stands at the highest mark (of eminence) among the faithful on earth 23

*Making up to him*—Victory to the Minister

RĀKSHASA, with joy on seeing him—Friend Śakatādāsa, by good luck I see you that had been in the clutches of Kautilya, do therefore embrace me

*Śakatādāsa embraces him.*

RĀKSHASA, after a long embrace—sit you down here.

ŚAKATĀDĀSA—I do. *He sits down*

RĀKSHASA—Friend Śakatādāsa ' who is the author of this joy to my heart. ?

ŚAKATĀDĀSA, pointing to Siddhārthaka—This dear friend Siddhārthaka, he it was that rescued me from the place of execution putting to flight the executioners.

RĀKSHASA, with joy—Gentle Siddhārthaka, this is admittedly inadequate to the good you have done Do, however, accept it. So saying he takes off the ornament on his person and presents it to Siddhārthaka.

SIDDHĀRTAKA ; taking it and falling down at his feet—Please Your Excellency, I am a new-comer, so I have no acquaintance here



with whom I may deposit this gift of the Minister and feel secure I, therefore, wish to keep it in the Minister's treasury (in a casket), stamped with this signet ring, I shall take it when I want it.

RĀKSHASA—All right. There is no objection, Śakaṭadāsa, do as he says.

ŚAKAṬADĀSA—As the Minister commands. *Aside to Rākshasa on seeing the signet ring* The ring has the Minister's name engraved

RĀKSHASA, *observing it, to himself*—Too true It is the very ring that my Brāhmaṇa wife took off my finger (lit. hand) to comfort her (to soothe her anxiety) How did it reach this man's hand? *Aloud.* Gentle Siddhārthaka! Whence did you get this ring?

SIDDHĀRTHAKA—Please Your Excellency—there is a moneyed man, lapidary Chandanadāsa by name in Kusumapura It lay at the entrance of his house. I found it there

RĀKSHASA—That is likely

SIDDHĀRTHAKA—What is likely there, Your Excellency?

RĀKSHASA—(I mean) The find of such an article lying at the entrance of the mansions of very rich persons

ŚAKAṬADĀSA—Dear Siddhārthaka! It is the Minister's signet ring. His Excellency will reward you with money much in excess of what it is worth; hand it over.

SIDDHĀRTHAKA—Noble friend! I esteem it a favour that His Excellency should accept this ring. *He hands over the ring*

RĀKSHASA—Dear Śakaṭadāsa! You may make use of this very ring in matters official.

ŚAKAṬADĀSA—As the Minister commands.

SIDDHĀRTHAKA—Please Your Excellency, I have a request to make.

RĀKSHASA—Speak out, good man, unreservedly

SIDDHĀRTHAKA—Your Excellency will surely perceive that I can not return to Pāṭaliputra, having given offence to the fellow Chāṇakya. I, therefore, crave to be taken up in your service.

RĀKSHASA—Good man! It is gratifying to me; we hesitated to invite you to do so only because we did not know your mind (lit. intention). You may enter our service.

SIDDHĀRTHAKA—I am thankful for the favour.

RĀKSHASA—Dear Śakatadāsa! Give rest and refreshment to Siddhārthaka.

ŚAKATADĀSA—I do as you bid me forthwith

*Exit Śakatadāsa with Siddhārthaka*

RĀKSHASA—Dear Virādhagupta! Finish your account. Do the members of the body politic bear our tactics of causing disunion.

VIRĀDHAGUPTA—Oh yes, they do. Surely it is well known.

RĀKSHASA—What is well known, Friend!

VIRĀDHAGUPTA—That Chandragupta is angry with Chānakya at the escape of Malayaketu. And Chānakya, elated with success, adds to his displeasure by the repeated contravention of his orders. This I say from personal knowledge.

RĀKSHASA, *delighted to hear it*—Dear Virādhagupta! Go back to Kusumapura in this very guise of a snake-charmer. There I have a friend named Stanakalaśa living in the guise of a bard. You shall tell him in my name that whenever Chānakya acts contrary to the orders of Chandragupta, he shall incite the latter with inflammatory verses and communicate the result very secretly by the mouth of Karabhaka.

VIRĀDHAGUPTA—I obey Your Excellency's orders.

*Exit Virādhagupta*

PRIYAMVADAKA, *entering*—Victory to Your Excellency. Śakatadāsa respectfully states that these three ornaments of superior quality are for sale. Your Excellency will examine them.

RĀKSHASA, *to himself, examining them*—these are ornaments of very great value. *Aloud* Good man! Tell Śakatadāsa to satisfy the seller and buy them.

PRIYAMVADAKA—I obey.

[*Exit.*]

RĀKSHASA—I too, must depute Karabhaka to Kusumapura. *Rising from his seat* I wish Chandragupta part friendship with the wicked fellow Chānakya. Nay, I need have no misgiving.

Having imposed his mandate on all chieftains, the Maurya is growing imperious (lit. fiery), and deeming that it is his

support that has made the Maurya a king, Chāṇakya is filled with arrogance. One has acquired a kingdom and gained his object. The other has crossed the ocean of his vow. The very consciousness of the ends achieved, joined to the failings (noticed), shall certainly make them break fellowship (lit friendship) **24**

*Exi Rākshasa.*

END OF ACT II

called

RĀKSHASA'S PLOTS.

## ACT III

### FEIGNED QUARREL

*There enters the Chamberlain of Chandragupta.*

CHAMBERLAIN—O Passion of Desire! You perceived sensuous objects such as (the beauty of) form and others by the eye and other organs of sense and profited thereby. All these are important to discharge their functions of cognizing the objects. And the organs of action obedient to you (lit. your commands), are greatly losing (active) vigour. Thus has old age asserted itself (lit, planted its foot) on you for certain. In vain, do you pine (for gratification) **1**

*Moving onwards and looking upwards in the air.* O you servants attached to the Sugānga Palace! His Majesty Chandragupta of auspicious name commands that the Palace precincts be filled with decorations. For, His Majesty wishes to enjoy the sight of Kusumapura celebrating the Kaumudī Festival. *Looking upwards in the air again.* What do you say to me? The Kaumudī Festival is countermanded. Is His Majesty not aware of it indeed? Ill-fated fellows that you are! What means this talk that will cost you your life

Let the beauty of gay *Chavaris* shining like a collection of the rays of the full Moon quickly and usually hang about the columns having the sweet fragrance of incense and decked with garlands and let the earth, that is, as it were, drooping under the load of the imperial throne to be borne incessantly, be instantaneously refreshed by the sprinkling of sandal scented water and the strewing of flowers **2**

*Looking upwards in the air again.* What do you say to me? You carry out the commands of His Majesty this very instant. Be quick, good fellows! His Majesty Chandragupta is coming up there.

This high spirited Prince endeavouring to bear up in early youth the heavy yoke of the empire (lit earth) that his veteran sire Nanda like a draught animal (lit an ox trained to bear the yoke) bore for a long time with strong limbs without flinching along rugged paths, neither stumbles nor smarts (lit feels pain), though in the stage of a bull that is being broken 3

*Voice behind the stage* —This way, Your Majesty

*Then enter the King and a Female Door-Keeper*

**KING, to himself**—To govern a kingdom is, indeed, full (lit a big source) of discomfort to a conscientious ruler (lit a king mindful of discharging the duties of a ruler) For—

The protector of the people has to forego his own gratification in gratifying others, as the epithet of the guardian of the earth, void of its proper connotation, is a misnomer (lit inappropriate, unjustified) If, then, he prefers the gratification of others to his own, he is, also, a drudge, and how can one that is a drudge of others have a taste of personal gratification 4

**Moreover**, it is really difficult even for good rulers to please Lady Sovereignty

She hate the stern, forsakes the gentle for fear of outrage, dislikes the illiterate, loves not the profoundly learned, feels shy of the brave and flouts the cowardly Like a much-courted courtesan Lady Sovereignty is hard to serve 5

**There is**, besides, the injunction of the Reverend Preceptor that I must pick a feigned quarrel with him and rule independently for some time. I have agreed with much reluctance to do it which is something like sin I am, however, always independent with the instructions of the Reverend Preceptor (to boot) to enlighten me (lit my mind) at all times For—

As long as the disciple does the right thing here, he never receives a check It is only when he strays from the (right) path in delusion that the Preceptor acts as a curb, we are averse to all sorts of independence beyond this 6

**Aloud** Venerable Vaihānari! Show us the way to the Sugāṅga palace

**HAMBERLAIN**—This way your Majesty *Making up to the palace.* Here is the Sugāṅga palace ascend gently, My Lord

KING, *acting the ascent and looking at the quarters*—How lovely do the quarters look invested with the beauties of the autumnal season!

Silvered (lit whitened) with white cloud-lets, overspread with flocks of sweet singing swans and crowded with bright asterisms grouped beautifully, the ten quarters gently (lit slowly) stretch (lit. flow) far away into the heavens now by night, like so many rivers silvered with sand banks overspread with flocks of sweet singing swans and crowded with bright night-lotuses grouped beautifully

7

Moreover—

The autumn has, as it were, brought prosperity to all, having caused the waters of rivers, that had been transgressors to keep within proper limits having imparted lowliness to the (stiff) paddy stalks on their being laden with the weather of (rice) grains and having cured peacocks of the bane of excessive pride

8

Again—Like a consummate and clever messenger of love leads the river Goddess Gangā any how to the proper course and takes her to Mr Ocean Lord She who previously looked black and was pining away because her husband professed love to many, now looks sweet (lit pleased)

9

*Surveying the city* How now? There is no celebration of Kaumudī Festival in the city Venerable Vaihinari! Was the order to celebrate the Kaumudī Festival proclaimed in our name or not?

CHAMBERLAIN—It was, My Lord

KING—Well then, is it that the people did not obey our order?

CHAMBERLAIN, *stopping his ears*—God forbid the profanity No-where on earth has Your Majesty's authority been opposed How could it then be opposed in the Metropolis (lit. by citizens)?

KING—Then how is that the Kaumudī Festival is not yet celebrated

Courtezans attended by companions of pleasure, well-versed in gallant talk do not adorn the thoroughfares, moving with a gentle pace owing to the imposition of the weight of the heavy (lit bulky) hind parts, and opulent eminent citizens, accompanied by their wives do not celebrate the much-loved Festi-

val, vying with one another, without misgivings in their magnificence 10

CHAMBERLAIN—My Lord It is that.

KING—What is that ?

CHAMBERLAIN—It is that

KING—Speak out in plain terms

CHAMBERLAIN—The Kaumudī Festival is conteramanded.

KING, *angrily*—Zounds ! Who did it ?

CHAMBERLAIN—I cannot say further, My Lord

KING—Can it be that Revered Chāṇakya deprived spectators of this exceedingly lovely spectacle ?

CHAMBERLAIN—Who else, My Lord, that loves life, would set at naught Your Majesty's authority ?

KING—Śoṇottarā, I want to sit (here)

FEMALE DOOR-KELPER—Here is the seat of State My Lord ! Be pleased to sit there

KING, *taking his seat*—Venerable Vaihinari, I want Revered Chāṇakya

CHAMBERLAIN—As Your Majesty commands

*Exit*

*Then enters Chāṇakya seated on a mat in his own house in a thoughtful and angry mood*

CHĀNAKYA—What ! Wicked Rākshasa strives to rival me (in political schemes) ?

Resolved that he would wrest the Sovereignty from Chandragupta, the Maurya, just as I, Kautilya, resenting wrong done to me (lit wronged) like a serpent, left the city, and, having slain Nanda placed the Vṛishala Maurya on the throne, he tries to surpass my superior wisdom 11

*Fixing his gaze in the air*—I say, Rākshasa, desist from this vain endeavour.

The king in the present case (lit this our) is not haughty Nanda, who had his affairs managed by Ministers ; it is Chandragupta You, too, are not Chāṇakya The only thing common in the enterprise running parallel to mine is enmity to the king, the principal member of the boay politic. 12

But I should not much bother myself (lit my mind) about it. That son of Parvataka there, I will remember, is surrounded by men in my pay who have gained an entrance into (the chambers of) his heart, and Siddhārthaka and other secret agents are all intent on the execution of their mission. Now by picking up a sham quarrel with Chandragupta the Maurya, I shall bring about a rupture between the enemy Malayaketu and antagonistic Rākshasa who in his own estimation holds himself a master of the tactics of causing rupture. 13.

CHAMBERLAIN, *entering*—Woe to service!

One has to stand in awe of the king, his ministers, his favourites and other companions of pleasure in the king's household that are in his good graces. Lowering the dignity of a man that meanly toils for food with euphemistic phrases and up-permost eyes, service is rightly regarded by the wise as a canine mode of living. 14

*Proceeding further and reaching the house* Here is the dwelling place of Revered Chānakya. Let me in. *Entering it and looking about* I wonder at the possessions of the Minister of the king of kings.

Here is a piece of stone to pound cowdung cakes, here lies a heap of Kuśa-grass brought by pupils, and the tenement there with its mouldering walls appears to bend down at the (lower) end of the roof under the load of those sacrificial sticks which are being dried (in the sun). 15

To him His Majesty Chandragupta is simply *Vrshala*, and rightly enough. For—

It is wholly the (powerful) influence of the passion of desire subject to which even those persons who never tell a lie, talk glibly and ever unwearied, belaud meanly the king for virtues which he does not possess. Otherwise, the king is as much an object of disregard as a straw to those who are free from desire. 16

*Seeing Chānakya with a feeling of awe.* Here is Revered Chānakya—Getting hold of the (whole) world, he has established the reign of Chandragupta there, having brought about the end of the reign of Nanda simultaneously, thus surpassing the sun's splendour by his as the former has the hold of half (lit not whole) the globe at a time and establishes there the reign of cold and heat alternately. 17



*Bowing with bent knees* Victory to the Revered Preceptor

CHĀNAKYA—What brings you into our presence, Vaihīnari ?

CHAMBERLAIN—Revered Sir ! His Majesty Chandragupta whose feet are dyed red by the rubies (lit gems) in the diadems of princes hastening to pay homage, bows down his head to the Revered Preceptor, and respectfully states that he wishes you should see him provided the visit causes no interruption in your work

CHĀNAKYA—The Vrīshala wishes that I should see him ! How is that ? Can it be that the countermanding of the Kaumudī Festival by me has reached his ears ?

CHAMBERLAIN—It has, indeed, Revered Sir

CHĀNAKYA,—*flying into rage*—Ah ! who told him that ?

CHAMBERLAIN, *shaking with fear*—I beg your pardon, Revered Sir—His Majesty Chandragupta ascended the Sugānga Palace and from it he noticed in person that the Kaumudī Festival was not celebrated in the city

CHĀNAKYA—I see, it was you who then stirred up his feelings and roused his wrath against me How can it be otherwise ?

*Mute with fear the Chamberlain looks down*

CHĀNAKYA—Ah ! what spite do the officers of the king's household bear unto Chānakya ? Well, where is the Vrīshala ?

CHAMBERLAIN—His Majesty was in the Sugānga Palace when he sent me into the Revered Preceptor's presence

CHĀNAKYA, *getting up*—Then show me the way to the Sugānga Palace

CHAMBERLAIN—Come this way, Revered Sir !

*They go to the Sugānga Palace*

CHAMBERLAIN—Here is the Sugānga Palace. Ascend it gently, Revered Sir

CHĀNAKYA, *acting the ascent and seeing Chandragupta*—Oh ! the Vrīshala is gracing (lit sitting on) the throne Bravo !

The throne is rid of the defaulting Nandas It is occupied by the Vrīshala, the best of kings As is the throne, so is the throned king The three good results give me a triple gratification.

18

*Making up to Chandragupta.* Victory to the Vrīshala.

KING, rising from the throne—Here does Chandragupta throw himself at the Revered Preceptor's feet

CHĀNAKYA, Raising him up by the hand—Arise, my son !

May the interstices of the toes of your feet be ever filled with the lustre of the crest-jewels of hundreds of princes ceaselessly pouring in and throwing themselves at your feet with a tremour of fear from the Himālaya mountain (in the north) cooled by the showers of the sprays of the Heavenly River tumbling over rocks (down) to the shore of the southern ocean lit up with the gleam of pearls shining with varying brilliancy 19

KING—I enjoy it already by the favour of the Revered Preceptor Please take your seat, Revered Sir

*They take their appropriate seats*

CHĀNAKYA—Vrīshala ! Why did you send for us ?

KING—To bless me by your sight, Revered Sir

CHĀNAKYA, with a smile—Have done with this courtesy Never do kings send for officers without a (weighty) reason (demanding their immediate attendance)

KING—What good does the Revered Preceptor see in countermanding the Kaumudī Festival ?

CHĀNAKYA, with a smile—To take us to task—for that you sent for us

KING—No, no, to prefer that request (I sent for you)

CHĀNAKYA—If it be so, the disciple should certainly bow to the will of the (worthy) preceptor who deserves to be requested

KING—So it is, no doubt as to that But the Revered Preceptor does nothing without any reason

CHĀNAKYA—Vrīshala ! You judge aright Chānakya does nothing without any reason even in sleep (which he sleeps with one eye open)

KING—Hence a desire to know (lit hear) the reason makes me speak

CHĀNAKYA—Vrīshala ! Authors of works on Politics speak of three forms of government in this world, that conducted by (lit dependent on) the king i.e., *autocratic*, that conducted by the minister i.e., *ministerial* and that conducted by them both i.e., *joint* Of these

yours is the *ministerial* government What have you to do with-  
 inquiring into the reason of a thing? It is we who mind it  
*The king is offended He turns away his face Meanwhile two bards-*  
*behind the stage recite verses*

FIRST BARD—

May the person of Śiva (ever) ward off your trouble!—that  
 person of superb beauty which makes the sky all white with  
 (its) ashes, silvers over the gray skin of the elephant-giant with  
 the rays of the Moon (or the head), wears a snowy wreath of  
 (human) skulls and beams bright on account of the god's  
 loud laugh, resembling thereby *Śarad* (autumn) that makes  
 the sky all white with the splendour of *Kāśa* flowers, silvers  
 over the gray clouds with the rays of the Moon, wears a snowy  
 wreath of *Kumuda* flowers and shines bright an account of  
*Rājahansa* birds. 20

Moreover—

May the eyes, looking somewhat obliquely of Viṣṇu, who  
 with the yawning and stretching of his limb thinks of leav-  
 ing the broad couch formed of the body of *Śeṣha* with the  
 round of his hoods for pillows, ever protect you—those eyes  
 of Viṣṇu which are dim on account of recent opening, which  
 for a moment turn away from the light of jewel-lamps, which  
 are slow in their (visual) functions, which are moist with drops  
 of water and which are very red in consequence of the (recent)  
 cessation of sleep 21

SECOND BARD—Just as kings of beasts that are made the store-  
 houses as it were of the autocratic sense, by the creator, do not  
 brook the breaking of their jaw-bone on any account, being  
 endowed with a high sense of their dignity, having vanquish-  
 ed by their might high spirited elephants leading herds of wild  
 elephants, so, too, eminent kings of men that are made the  
 storehouses; as it were, of the autocratic sense by the creator  
 do not brook the infringement of their order, being endowed  
 with a high sense of their dignity, having vanquished by their  
 might haughty chiefs commanding bodies of war elephants. 22

MOREOVER—

It is not the wearing (lit. use) of ornaments etc which  
 makes a ruler. He alone is said to be a ruler who like you,  
 has his commands set at naught by none 23

CHĀNAKAYA, *to himself*—The first (recital), directly panegyricizing the the gods Śiva and Viṣṇu, refers indirectly to the autumn that has set in. But the second, what is it? I cannot make it out. *After a moment's reflection* Ah! I see. It is the machination of Rākshasa. Wicked Rākshasa! You are detected. For Kautilya is wide awake.

KING—Venerable Vaihīnari! Let a thousand gold-pieces be given to (each of) these two bards.

CHAMBERLAIN— I obey, My Lord *He sets off*

CHĀNAKYA—Stop, Vaihīnari! You are not to go

*The Chamberlain trembling looks at the king*

CHĀNAKYA—Vṛishala! What means spending wrongly such a large sum?

KING—Since the Revered Preceptor thus puts restraint on me in all things, autocracy is bondage and no autocracy.

CHĀNAKYA—These evils befall on those kings who neglect their duties. If you cannot put up with them, mind your duties.

KING—Here do we mind our duties.

CHĀNAKYA—Right glad we are at it.

KING—In that case we want to know the reason why the Kaumudī Festival countermanded?

CHĀNAKYA—I also want to know the reason why the Kaumudī Festival needs be celebrated?

KING—The prime reason is to enforce obedience to my command.

CHĀNAKYA—And my prime reason for countermanding the Kaumudī Festival is to withhold obedience to your command. For,

The fact that this command of yours which is received with bent heads (lit. is borne on their heads) like a chaplet of nice flowers by hundreds of kings (of all lands) up to the shores of the four oceans skirted by forest dark with the young leaves of *Tamāla* trees, with their waters agitated by restlessly moving sea-monsters, falls short of me, itself proclaims to the world that in your person sovereignty is graced by humility. 24.

I shall also give you another reason if you want it.

KING—Let us have it.

CHĀNAKYA—Śonottarā! Tell the penman Achala in my name to give you the list of Bhadrabhata and his comrades that have, in

disaffection, fled hence and entered the service of Malayaketu. <sup>^</sup>  
 FEMALE-DOOR-KEEPER—I obey. *Going out and returning with the list* Here it is, Revered Sir !

CHĀNAKYA, *taking it*—Vrishala ! Hear me

KING—I am listening

CHĀNAKYA, *reading the list*—A list enumerating the high officials, Bhadrabhata and other champions of His Majesty Chandragupta of auspicious name in the (later) war, that have, in disaffection, fled hence and entered the service of Malayaketu. Bhadrabhata, the superintendent of war elephants, Purudatta, the superintendent of war-horses, Dīngarāta, the nephew of the high chamberlain. Chandrabhānu, Balagupta, a relation of his Majesty's, Rājasena, the attendant of His Majesty's person when he was a young Prince, Bhāgurāyaṇa, the younger brother of General Simhabala, Rohitāksha, a scion of the Mālava clan, and Vijayavarman, the head of the Kshatriya corps

KING—Well, I must know the causes of their disaffection

CHĀNAKYA—Listen to me, Vrishala ! of these Bhadrabhata and Purudatta, superintendents of elephants and horses, these two were addicted to wine, woman and sylvan sport. They were negligent in their supervision (of the corps) of elephants and horses. On that account I removed them from their office, and merely allowed them their annuities. So they left us and entered the service of Malayaketu each in his respective capacity. The next two Dīngarāta and Balagupta, these were blinded (lit. overpowered) by excessive greed. They deemed the annuities conferred on them by you to be insufficient. So they left us and entered the service of Malayaketu expecting to get more from him. As to Rājasena, your attendant, when you were a young Prince, he feared that the great wealth consisting of elephants, horses and immense treasure which he had suddenly come by through your favour, would, as suddenly, be taken away from him. So he made off hence and entered the services of Malayaketu. As regards Bhāgurāyaṇa, younger brother of General Simhabala, he had been friends with Parvatika, out of the love that he bore to him, he scared away Malayaketu by whispering into his ears that it was I Chānakya that has murdered his father. So when I punished Chandanadāsa and others who were hatching treason, seized with fear on account of his guilt, he fled away and entered the service of Malayaketu. Out of gratitude

that he had saved his life, he conferred upon him the office of the Privy Seal. The last two, Rohitāksha and Vijayavarman, they again were filled with overweening pride. They could not bear to see the honour bestowed by you on your kinsmen. So they left us and entered the service of Malayaketu. These were the causes of their disaffection.

KING—If the causes of their disaffection were known, why did not the Reverend Preceptor at once take proper measures against them?

CHĀṆAKYA—I could not do it. Vrishala!

KING—Did you not do it from inability or for political reason?

CHĀṆAKYA—For a political reason, of course. How could it be from inability?

KING—Then, I want to know the political reason.

CHĀṆAKYA—Listen and learn. The measure to be taken against disaffected subjects is two-fold—one of favours, the other of punishments. Now Bhadrabhata and Purudatta were removed from their posts. Favour to them meant their reinstatement. Had they been reinstated in spite of their vices, it would have entirely ruined the corps of elephants and horses that are the main stays of the empire. ḍingarāta and Balagupta were beyond measure greedy. They would not be satisfied even if the whole kingdom were given away to them. Rājasūna and Bhāgurāyana suspected us of depriving them of their life and property. How would they have received our favours? Rohitāksha and Vijayavarman were extremely proud. They did not bear to see the honour bestowed on your kinsmen. What favour could be shown to them that would please them? So, the former course was not open to us. As to the latter, that too was out of question. For, if we punish severely our high officials who had been our champions in the late war on our recent coming into power after the Nandas, we should be viewed with distrust by such of our subjects as belong to the party of the Nandas. All these disaffected officers of ours have been received into (Royal) favour by Malayaketu, son of Parvataka, who, filled with rage for the murder of his father, is preparing to attack us with a very large army of Mlechchhas, under the guidance of the Rākshasa. This is the time for military activities and not for festivities. What signifies the celebration of Kaumudī Festival, when we have to attend to our defence works.

KING—There is much to question in this matter

CHĀNAKYA—Question freely I, too, have much to say in this matter

KING—Why did you connive at the escape of that Malayaketu, the root of all this trouble (lit -evil)

CHĀNAKYA—Not to connive at his escape meant two courses, namely, to arrest and punish him or to give him half the kingdom promised (to his father) Had we arrested and punished him, that would have been giving our sign manual to the deed of ingratitude of having ourselves murdered Parvatata. Had we given him half the kingdom, even that would have been (looked upon as) only wiping away the stain of ingratitude in connection with the murder of Parvatata. For these reasons, we connive at the escape of Malayaketu.

KING—This is your defence in this case. But what have you to say regarding your connivance of (the escape of) Rākshasa who had been in this very city?

CHĀNAKYA—As to Rākshasa, he was very much trusted by the partisans of the Nandas on account of his unflinching devotion to their (late) sovereign. For, they know him well as they had been long together. He had a resourceful brain and a valiant heart. He commanded a large following of friends and possessed immense treasure. So, I connived at his escape with the conviction that if he remained here, he would certainly, create serious disturbance in the capital, but that, if he were allowed to depart, he would not be difficult to manage, though he should cause disturbance in the country.

KING—Why did you not take (proper) measures against him while he was here?

CHĀNAKYA—How can it be said that I did not do it? He was like a barb ranking (lit seated) in the heart. That I removed and got rid of by skilful operations.

KING—Why did you not seize him by force?

CHĀNAKYA—Mind you, he is the (redoubtable) Rākshasa. If we try to seize him by force, he would himself perish or work havoc in our forces. Should this happen, it would be an evil either way. Look here,

If pressed hard, that (brave) man should perish ( in the fight, ) you would, O Vrishala, lose him Should he, on the other hand, cut down your best warriors, that too, would be a hard thing indeed For these reasons, it behoves us to subdue him by (proper) measures as we do a wild elephant **25**

KING—We are unable, Revered Sir, to overspeak you But it is the Minister Rākshasa, after all, that is in every respect much to be commended

CHĀṆAKYA—‘ And not you ’—that is the compliment Well, Vrishala, what has he done ?

KING—Listen, that great man—

stayed in the city as long as he liked after it was taken, causing a lot of trouble to us He forcibly obstructed our soldiers in the proclamation of victory and other things He has besides by his grand statesmanly schemes confounded us (lit our minds) to so great an extent that we mistrust our trusted adherents **26**

CHĀṆAKYA, *with a laugh*—Is this all that Rākshasa has done ? I, for a moment, thought that he dethroned you and made Malayaketu the supreme Lord of the earth as I had dethroned Nanda and made you supreme

KING—It was another’s doing How does the Revered Preceptor claim to be its author ?

CHĀṆAKYA—O You malicious detractor !

Which other person publicly took the great and terrible vow of extirpating the whole race of the enemy, loosening the knot of hair on the head with fingers bent at the ends on account of the burst of high fury and slew the haughty nine Nandas that possessed ninety-nine crores of gold coins, like animals of sacrifice slaughtered one after another in the sight of Rākshasa ! **27**

KING—It was the doing of Fate that has been all along terrible to the Nandas

CHĀṆAKYA—Only the unknowing believe in Fate

KING—The knowing, again, are not boastful.

HĀṆAKYA, *with raging anger*—Vrishala you mean to scold me as you would a servant !



Now my hand again hastens to untie the knot of hair that has been tied up, my foot again moves to enter into another vow, and you overtaken by your doom (lit death) again kindle the fire of my wrath quenched by the destruction of the Nandas 28.

KING, *to himself*—Really, the Revered Preceptor is boiling with indignation What to do ?

The lurid glow of his eye, though subdued in consequence of the eye-balls being wet with the flow of limpid tears while the eyelids move tremulously through excitement, is, as it were, again ablaze, while the gloom of the knit up eyebrows thickens, and the blow of his foot is borne with difficulty by the earth, shaking terribly, as if put in mind of Rudra exhibiting the sentiment of fury in course of his frantic dance 29

CHĀNAKYA, *resuming his coolness*—Vrishala ! It is no use bandying words If you consider Rākshasa superior to us, let this sword be given to him *He throws down the sword, leaves his seat, and fixing his gaze in the air, to himself says*—Rākshasa ! This is the height of your genius trying to overreach (lit vanquish) mine

Ah ! all these tactics of disunion that are presently employed by you certainly in the belief that you will thereby easily vanquish the Maurya alienated from me will by this sham quarrel (lit. in this way) surely and certainly conspire to your own disunion from Malayaketu 30

*Exit Chānakya.*

KING—Venerable Vaihīnari ! Let the subjects be informed that Chandragupta himself will, henceforth, conduct the affairs of state irrespective of Chānakya.

CHAMBERLAIN, *to himself*—Oh ! His Majesty calls him Chānakya without the honorific attribute, Alas ! He is removed from office, but it is no fault of His Majesty

When the king acts improperly, it is certainly due to (some) fault of the minister An elephant becomes vicious owing to the thoughtlessness of the driver.

KING—Venerable Brāhmaṇa ! Why are you hesitating ?

CHAMBERLAIN—Not in the least, My Lord, thank God, Your Majesty is asserting Your Majesty.

KING, *to himself*—I hope the Revered Preceptor who expects to achieve his object by your being viewed in the light, may gain that thereby *Aloud*, Venerable Brāhmana ! Make haste

CHAMBERLAIN—I obey my Lord

*Exit Chamberlain*

KING—*Śonottarā* ! My head is aching on account of this harsh squable Therefore show us the way to the sleeping mansion

FEMALE DOOR-KEEPER—This way, My Lord

KING, *leaving his seat*—Although I slighted (in appearance) the Revered Preceptor in compliance with his (express) injunctions, I feel an inclination, as it were to sink into the bowels of the earth, (to hide my head with shame) Then how is it that those who in reality act disrespectfully towards their *guru* do not die of shame (lit break their heart with shame) ?

*Exeunt Omnis.*

END OF ACT III

called

FEIGNED QUARREL.

## ACT IV

### RĀKSHASA'S ACTIVITIES

*There enters Karabhaka in the guise of a traveller.*

KARABHAKA—

Who, I wonder, would cross and recross a distance of more than a hundred yojanas, were it not for the pressing mandate of the master to travel without respite? 1

Now I go and see Minister Rākshasa.—*moving forward* This is the mansion of the noble Minister Rākshasa, *looking about*—which of the door-keepers are here? Say to the noble Minister Rākshasa, that there is Karabhaka come post-haste from Pātali-putra

DOOR-KEEPER, *entering*—Good fellow! Speak slowly The Minister is troubled by headache brought on by sleeplessness due to the cares of state. He is still in sleeping chamber Wait a while I shall announce your arrival when I see it opportune.

KARABHAKA—My good sir, you may do so

*Then enters Rākshasa sitting care-worn in his sleeping chamber.*

RĀKSHASA—

I have won over completely the malcontents of Chānakya ; and yet I pass night after night without a wink of sleep on account of the great concern (that I feel) regarding how this thing here (*i.e.*, the alienation of Chandragupta from Chānakya) will come off, as I reflect on the uncertainty of the favours of fate and ponder over the crooked policy of Chānakya 2

And a dramatist or a statesman like us has an experience of this sort of toil At first he ingeniously (*lit.* by his intellect) lays the germs, tiny indeed, of what he undertakes Next he looks to their development Afterwards, as these germs attain to the medial stage of growth, he causes them to bear very remote fruits hid from the views of others After that he builds up the dubious stage Then he winds up (*successfully*) the whole thing so spread out. 3

DOOR-KEEPER, *making up to Rākshasa*—May victory come.

RĀKSHASA—May discomfiture come

DOOR-KEEPER—To the minister.

RĀKSHASA,—*feeling the left eye throbbing, to himself*.—To the wicked fellow Chānakya may victory come! May discomfiture come to the minister!—*aloud* Good fellow! What do you wish to say?

DOOR-KEEPER—There is Karabhaka come from Pātaliputra who desires to see the Minister

RĀKSHASA—Let him in immediately.

DOOR-KEEPER—I do as your Excellency bids me—*making up to Karabhaka*. You may see the minister, good fellow! *Exit*

KARABHAKA, *approaching Rākshasa*.—Victory to your Excellency.

RĀKSHASA—Sit down, good fellow!

KARABHAKA—I obey—*He sits down on the ground*

RĀKSHASA,—*to himself*—There are so many errands that I do not recollect which of them, this good fellow here, has been employed in by me—*He rakes up his memory*.

*Then enters a servant with a staff.*

SERVANT—Move away, good men, clear the road

It is strange you do not know that even a (distant) sight of His Highness (the Prince) who is god Indra on the earth and is the home of all that is good, is forbidden to (lit. difficult to obtain by) those not blessed by Fortune, what of close proximity? 4

*Looking up*. What do you say, good men? Why do I tell you to clear the road? Well, His Highness Prince Malayaketu comes this way on his visit to His Excellency Rākshasa who is troubled with a headache So I tell you to clear the road *Exit*.

*Then enters Malayaketu followed by Bhāgurāyana and the Chamberlain.*

MALAYAKETU, *to himself with a sigh*—It is ten months to-day since our father died ;and yet we have not offered even the libation of water to his soul (lit. to him) inspite of our boasted valour.

This was what I solemnly vowed of yore, that I should offer the libation of water to the deceased after reducing the wives of my enemies to that altered condition which was then brought

on my mothers by grief, a condition in which their jewelled bangles broke to pieces as they beat their breast, their upper garment fell off, their hair got incrustcd with the dust on the ground and the air rang with the pitious and distressful cries of 'woe ! woe !'

5

So, to be brief,

I shall bare up manfully, and shall walk in the footsteps of my fore-fathers meeting death on the battlefield, or shall wipe dry the tears from the eyes of my mothers and cause them to flow from (lit transfer them to) the eyes of the wives of the enemies

6

—*aloud* Venerable Jājali ! I wish to cause agreeable surprise to Minister Rākshasa by a private visit So let the chiefs who attend the state processions be told in my name that they need not follow me

CHAMBERLAIN—I carry out Your Highness's order *Turning back and looking up*—Hark ! Ye chiefs ! His Highness Prince Malayaketu orders that no one should follow him—*observing their movements, with joy*. Lo ! The chiefs stop immediately on receiving the Prince's order Look here, my Lord !

Some chiefs rein in (lit restrain) their horses that with their long (lit high) necks greatly arched on account of the tightly held sharp-pointed bridles, arc as it were, scraping the void in front of them with their hoofs, while some stop short with their noble elephants standing motionless with silent bells These chiefs do not overstep the bounds of deference, just as the seas do not overstep the tidal mark

7

MALAYAKETU—Venerable Jājali ! You may also turn back along with the palanquin-bearers Only Bhāgurāyana should follow me

CHAMBERLAIN—I obey, my lord !

*Exit Chamberlain with the palanquin-bearers*

MALAYAKETU—Friend Bhāgurāyana ! Bhadrabhata and others coming over to us (lit here) begged me to understand that they sought service under me through my commander-in-chief Śikharasena and not through Minister Rākshasa, as I was the the proper person to be served on account of qualities causing men to flock to me, being filled with dislike for Chandragupta who followed the

guidance of his wicked minister I pondered over it long, but could not catch the import of their speech.

BHĀGURĀYANA—It is, my Prince, intelligible enough One should seek service under a king that is endowed with kingly qualities and is, withal, enterprising This he should do through his friend and well-wisher of the king That is indeed the proper course.

MALAYAKETU—But, my friend, Rākshasa is indeed our best friend and well-wisher

BHĀGURĀYANA—Yes, it is so Rākshasa bears enmity to Chānakya, not to Chandragupta So it may happen that Chandragupta, grown intolerant of Chānakya elated with success may remove him from the minister's post, and that His Excellency Rākshasa may then seek alliance with him out of his love for the Nanda family as he is the scion of that family, and out of his regard for his friends In that event they may forfeit your Highness's confidence (in case they entered your service through Minister Rākshasa) This is the import of their speech

MALAYAKETU—They are right Now take us to the residence of Minister Rākshasa

BHĀGURĀYANA—Come this way, my Prince—*Making up to the Ministers' residence* Here we are at the Minister's place Get in, Your Highness

MALAYAKETU—I am doing it.

RĀKSHASA, *to himself*.—Ah, I have it—*aloud*. Good fellow! Did you see Bard Stanakalaśa in Kusumpura!

KARABHAKA—Yes, Your Excellency, I did.

MALAYAKETU, *overhearing it*—Friend Bhāgurāyana! They talk over affairs relating to Kusumpura So we won't goup to the minister. We will rather listen (to their conversation)

For, ministers speak in one way in the royal presence for fear of offending imperial instincts, and in another way in unreserved conversation with their own people 8

BHĀGURĀYANA—As Your Highness commands.

RĀKSHASA—Has that matter succeeded?

KARABHAKA—By your Excellency's favour, it has

MALAYAKETU—What might the affair be, my friend?

BHĀGURĀYAṆA—It is difficult to say anything definitely at this stage about the affairs of the minister which are too deep to fathom. It behoves the Prince to listen attentively

RĀKSHASA—I wish to hear all about it

KARABHAKA—Listen to me, Your Excellency! I was ordered by your Excellency to go to Kusumapura and tell the bard Stanakalaśa in your name that he should incite Chandragupta against Chānākya with inflamatory verses whenever the latter went against the orders of the former

RĀKSHASA—Go on

KARABHAKA—I accordingly went to Pātaliputra and communicated Your Excellency's order to the bard Stanakalaśa. At that time Chandragupta, wanting to please the people regretting the destruction of the Nanda family, proclaimed the Kaumudī festival. The citizens warmly welcomed that festival so loved by them returning after a long time, as they would do the union with a dear relative

RĀKSHASA—With a sigh. Alas! King Nanda!

What Kaumudī festival could there be without your Majesty, who, as the moon (on Earth) among kings, delighted the whole world, though there be the (physical) moon to cause the night-lotuses to bloom and Mauryan moon to cause the vulgar to rejoice? 9

KARABHAKA—That festival, so pleasing to the people (lit. to the sight of the people), was then, countermanded by cursed Chānākya much against the king's wishes. At that juncture Stanakalaśa recited verses to incite Chandragupta (against Chānākya)

RĀKSHASA—What were they?

KARABHAKA *repeats the verses*, Act III. 22, 23.

RĀKSHASA, *with joy*.—Well done, friend Stanakalaśa! The seed of disunion, sown at the right time will surely bear fruit. For, Even an ordinary person would not brook being abruptly crossed in his eager pursuit of (lit. desire for) festive amusement. How then would a king, with imperial instincts (lit. possessing spirit far in excess of the people at large) stand it!

MALAYAKETU—Quite true.

RĀKSHASA—Well, proceed.

KARABHAKA—Chandragupta resented the contravention of his order, and in course of the (hot) discussion that ensued, he incidentally praised the superiority of Your Excellency and removed cursed Chāṇakya from his office.

MALAYAKETU—Friend Bhāgurāyana! The praise of Rakshasa's superiority discloses Chandragupta's leaning to him

BHĀGURĀYANA—My Prince! It is not the praise of Rākshasa's superiority that does it so much as the removal of the fellow, Chāṇakya from his office

RĀKSHASA—It is merely the prohibition of the Kaumudī festival that is the cause of Chandragupta's displeasure against Chāṇakya or any thing else?

MALAYAKETU—My friend! Why does he look for any thing else contributing to the displeasure of Chandragupta?

BHĀGURĀYANA—Chāṇakya is a man of prudence. He would not rouse the anger of Chandragupta, for a flimsy thing. Chandragupta, too, has a sense of gratitude. He would not overstep the bounds of deference to Chāṇakya merely for this. The breach between Chandragupta and Chāṇakya, to be permanent, should be completely brought about by a multiform cause. That is the reason why.

KARABHAKA—Yes, there is another thing conspiring to rouse the anger of Chandragupta, namely, that he connived at the escape of Prince Malayaketu and of Your Excellency.

RĀKSHASA, *with joy*—Friend Śakatadāsa! Now Chandragupta will be completely in my power

ŚAKAṬADASA—Now will Chandanadāsa be free, Your Excellency meet your son and wife, and Jīvasiddhi end his troubles?

BHĀGURĀYANA, *to himself*—For sooth, the troubles of Jīvasiddhi will end now!

MALAYAKETU—What does he mean, my friend, when he says that Chandragupta will be completely in his power?

BHĀGURĀYANA—Now that Chandragupta is dissociated from Chāṇakya, he does not want (lit sees no reason) to set him aside. What else could he mean?



RĀKSHASA—My good man ! Where is that fellow now, removed from his office ?

RĀKSHASA, *with much uneasiness*—Is he still there ? Has he not retired to the penance forest or taken a fresh vow ?

KARABHAKA—Please your Excellency ! It is rumoured that he is to retire to the penance forest

RĀKSHASA—Friend Śakata-dāsa ! This is impossible Look here  
He who did not put up with the indignity of being unseated from the place of honour (lit foremost seat) by the late king Nanda who was Indra incarnate on earth, how should that proud spirit pocket up an insult from the Maurya who is a king of his own making

11

MALAYAKETU—Friend ! What object of his could be served by Chānakya's retiring to a penance forest or taking a fresh vow ?

BHĀGURĀYANA—It is perfectly clear He could secure his ends only when Chānakya is away

ŚAKATADĀSA—Do not take it amiss your Excellency !

It is quite possible Look here, your Excellency !

Wherefor should the Maurya king, who has planted his foot on the heads of chiefs with their locks of hair on the head illumined (lit penetrated) by the lustre of moon-like diadems, put up with a breach of his order committed by his own people ? Thinking to himself in this way Chānakya, though by nature wrathful, takes not again the solemn vow, having fulfilled one by good luck, for he has personally experienced the difficulties of the performance of homicidal rites and fears discomfiture in future

12

RĀKSHASA—It may be so Now let Karabhaka have rest and refreshment, go

ŚAKATADĀSA—I do as you bid me.

*Exit Śakata-dāsa with Karabhaka*

RĀKSHASA—I want to pay a visit to the Prince

MALAYAKETU, *making up to him*—I myself come to see the noble minister

RĀKSHASA, *observing him*—Oh ! There is the Prince *Vacating his seat*—Pray, Your Highness, take this seat

MALAYAKETU—Here I do it. The noble minister too should take his seat.

*They take their proper seats.*

MALAYAKETU—Is the headache of the noble minister relieved (lit. bearable)?

RĀKSHASA—How can it be relieved so long as your title of Prince is not superceded by that of Emperor?

MALAYAKETU—This will be an easy thing to attain, since the noble minister has undertaken to do it. Now how long are we to sit idle (lit. passive or inactive)? With our forces prepared for the expedition, looking for some weak point of the enemy.

RĀKSHASA—Wherefore should you now delay any longer? You may set out on your expedition of conquest.

MALAYAKETU—Has the noble minister found any weak point of the enemy?

RĀKSHASA—Yes, I have.

MALAYAKETU—What is it?

RĀKSHASA—It is no other than the ministerial weak point. Chandragupta is alienated from Chānakya.

MALAYAKETU—Noble Sir! The ministerial weak point is no weak point.

RĀKSHASA—That the ministerial weak point is no weak point may be true of other kings, but not of Chandragupta.

MALAYAKETU—Noble Minister! It is not so. The failing of Chānakya only caused ill-feeling among the subjects of Chandragupta. Since he is removed, those who loved Chandragupta before will now love him the more.

RĀKSHASA—No, not so. There are two classes of subjects, other who championed Chandragupta and those devotedly attached to the Nanda family. Now the failings of Chānakya evoke the ill-feeling of those who championed Chandragupta, not of those devotedly attached to the Nanda family. As to these, they are affected by ill-feeling and anger against Chandragupta, since he has ungratefully extirpated the family of Nanda that is the family of his father. Not finding a worthy master they follow Chandragupta. Now they have in you an invader whose power to extirpate the foe is admitted on all hands. So they will soon forsake

him and come over to your worthy self Here you have my own instance.

MALAYAKETU—Noble Sir ! Is the ministerial weak point only the one reason of attacking Chandragupta, or is there any other also ?

RĀKSHASA—Of what account are many others ? This is the most important.

MALAYAKETU—How is it the most important, Noble Minister ? Will not now Chandragupta be able to take proper steps (against our projected invasion) in person, appointing another person to the minister's post ?

RĀKSHASA—Oh yes, he will not be able to do it It is possible in the case of kings favouring autocratic government But wicked Chandragupta has been all along favouring ministerial government. So how would he be able to take proper steps in person ?

For he is, so to say, blind, having no experience of mundane things.

Just as a very young baby, depending on the mother's breast (for nourishment), is not able to live (by itself) for a moment if weaned from the mother's breast, in the same way an un-experienced ignorant king, depending on the minister (for counsel), is not able to act (independently) for a moment if dissociated from the minister.

13.

MALAYAKETU, *to himself*—Fortunately I am not one favouring ministerial government—*Aloud* Even if it be so, he who attacks his enemy disabled by the ministerial weak point along with many other reasons to commence operations, is certain of success

RĀKSHASA—Your Highness may rest assured of success For,

Your Highness, superior to all in prowess, leads the expedition The city of Pātalīputra is attached to Nanda Chāṇakya is estranged (lit has turned away) from Chandragupta on account of his being dismissed from office . The Maurya is a king of yesterday (lit a new king) And you have myself—a little confused at the reference to himself—to do the office of a guide pointing merely the way In the present circumstances it is only the want of a word of command from you (lit your wish), my Prince, that stands in the way of accomplishment of our object.

14

**MALAYAKETU**—If the Noble Minister thinks it the right time for the expedition, why should we sit idle ?

Let my lordly elephants which are Śona (red) in reality on account of redlead applied to their person, which have a very high stature, which pour down ichoral exudations, which have dark bodies, which roar very loudly and tear up bank with their tusks, scatter in a hundred directions the river which is Śona in name only, which has high banks, which drops water, which has trees on its sides dark with foliage, the ripples of which murmur and the banks of which, undermined by the current, are being torn up by it 15

Further,—

Let the trams of my elephants, uttering deep roaring sounds, and pouring down sprays mingled with ichoral exudations in torrents, close round the city of Pālaliputra, just as rows of clouds, uttering deep peals of the thunder and pouring down water, do the Mountain Vindhya. 16

*Exit Malayaketu with Bhāgavāyana*

**RĀKSHASA**—Who waits there ?

**PRIYAMVADAKA**, *entering*—Command me, Your Excellency !

**RĀKSHASA**—Priyamvadaka ! Which of the astrologers is there at hand (lit. at the door) ?

**PRIYAMVADAKA**—Kshapanaka.

**RĀKSHASA**, *regarding his sight inauspicious*—What ? A Kshapanaka (of loathsome appearance) ?

**PRIYAMVADAKA**—Jīvasiddhi.

**RĀKSHASA**—Oh, he is of irrepulsive appearance Send him to me.

**PRIYAMVADAKA**—I obey, your Excellency *Exit*

**KSHAPAṄAKA**, *entering*—

Follow the precept of Arhats who are the physicians that cure persons of the malady of delusion, prescribing what is bitter only in the beginning but beneficial in the end. 17

*Making up to Rākshasa* May the Reverend One secure salvation !  
 RĀKSHASA—Holy man ! Find us the day to set out on our expedition

KSHAPANAKA, *after reflecting a while* —Reverend Sir, I have done it The full moon day is auspicious in all respects from noon downwards The lunar mansion also is southerly to you marching from north to south Moreover,

The zodiacal sign presided by Budha (Mercury) occupies the horizon at the time of the march, there being the imminent setting of Sūrā (the sun), the rising of Chandra (the moon) in full splendour and the sudden rising and setting of Ketu 18

RĀKSHASA—Holy man ! The lunar day itself is objectionable

KSHAPANAKA—Reverend Sir ! The merit of a lunar day is unitary, of a lunar mansion fourfold and of the moon hundredfold Such is the pronouncement of the science of Astrology So

The appointed time of the contact of the Zodiacal sign having the planet Buddha (Mercury) to preside, is an auspicious time Avoid (only) the inauspicious period taken up by the Bhadrākarana Proceeding with the influence of Chandra (The moon) in your favour, you will be vastly benefited 19

RĀKSHASA—Holy man ! Let us see if other astrologers agree

KSHAPANAKA—The Reverend Minister may do it I will go

RĀKSHASA—How so ? Are you angry with me, Holy Man !

KSHAPANAKA—It is not the Holy Man that is angry with you.

RĀKSHASA—Who else then ?

KSHAPANAKA—It is the worshipful deity ruling over the destinies of men that is angry For you put faith in aliens for taking your own people *Exit.*

RĀKSHASA—Priyamvadaka ! What is the time ?

PRIYAMVADAKA, *entering* —The sun is about to sink

RĀKSHASA, *rising from his seat*—Really the worshipful sun is about to sink For,

The trees of the garden that, in the form of the shadows of their foliage, suffused with a deep flush, quickly turned to the Sun, getting close as the latter rose high above the mountain of Sunrise, now turn away from him as his orb sinks behind (it is tossed on) the mountain of Sunset. When the Master loses his greatness, servants attending on him generally leave him. **20**

*Exeunt Omnis*

END OF ACT IV  
called  
RĀKSHASA'S ACTIVITIES

## ACT V

### TRICKSY DOCUMENT.

*There enters Siddhārthaka taking with him a sealed letter and casket of jewelry.*

SIDDHĀRTHAKA—Good Heavens !

The creeper of the policy of Chānakya that is being watered with the water of the stream of intellect by means of water-pots of (favourable) time and place, is about to bear precious fruit in the shape of the realization of the object 1

For that purpose I take this letter which revered Chānakya had previously got written (by Śakatadāsa) and stamped with the signet ring of minister Rākshasa as also this casket of jewelry stamped with the very same ring I pretend to go to Pātali-putra So I set out *Going a few steps and seeing a Kshapanaka*—So ! There comes a Kshapanaka I will bide his coming

KSHAPANAKA, *entering*—

We bow to *arhats* who, with profundity of wisdom, attain to *nirvāna* in this world by paths of superlative excellency. 2

SIDDHĀRTHAKA—Holy man ! I bow to you.

KSHAPANAKA—Reverent brother ! May you secure salvation. *Observing him closely*—Reverent brother ! I see you are starting on a journey.

SIDDHĀRTHAKA—How do you know it—holy man ?

KSHAPANAKA—What is there to know ? This missive here that urges you on, proclaims it

SIDDHĀRTHAKA—Your Holiness knows aright I am going to another place So, tell me, holy man, what sort of a day this is.

KSHAPANAKA, *with a laugh*.—How now ! Reverent brother you get yourself shaved and then seek to know the lunar mansion !

SIDDHĀRTHAKA—Holy man ! What harm is there, late though it be now (lit. even now) ? Tell me If it is favourable, I shall go, otherwise turn back.

KSHAPAṆAKA—Reverent brother ! Now-a-days you cannot leave the camp of Malayaketu even if the day be favourable.

SIDDHĀRTHAKA—How is this ? Holy man ! Tell me

KSHAPAṆAKA—Listen to me, reverent brother ! Formerly the egress and ingress here were unchecked. But now since Kusemepura is near, no one that has not the passport is allowed to leave or enter the camp. So if you have a passport from Bhāgurāyana you may safely go, otherwise stay, in order that you may not be taken to the state tribunal with your hands and feet in chains by officers on guard.

SIDDHĀRTHAKA—Does not your Holiness know that I am Siddhārthaka ? I am an attendant of His Excellency Rākshasa. Who has the power to stop me even though I go without the passport ?

KSHAPAṆAKA—Reverent brother ! You may be an attendant of a Rākshasa or a Piśācha But there is no way for you to get out, if you have not a passport.

SIDDHĀRTHAKA—Bear with me, holy man, and bless my undertaking.

KSHAPAṆAKA—Go, reverent brother, I bless your undertaking. Now I must beg a passport of Bhāgurāyana

*Exeunt Omnis*

HERE ENDS THE INTERLUDE.

*There enters Bhāgurāyana accompanied by an attendant*

BHĀGURĀYANA, to himself—How strangely changeful is the policy of revered Chānakyā !

I wonder at the ways of a statesman that are myriad-shaped like the ways of Fate Accordingly as it suits the purpose, these ways at times are such as can just be comprehended, at times they are too intricate to follow, at times they are displayed in all their magnitude, and at times they shrink to a vanishing point ; at times their very clue is lost and at times they present their goal in all its vastness.



*Aloud* Bhāsura! The Prince wishes that I should be near him. So have me a seat here in this pavilion of public audience.

ATTENDANT—Here it is. You may sit down, Sir!

BHĀGURĀYANA, *taking his seat*—You should bring to me whoever wants to see me for a passport.

ATTENDANT—I shall do as your honour commands me. *Exit*

BHĀGURĀYANA—How painfully hard it is to have to deceive Prince Malayaketu that loves me so dearly! But—

Why should one who is a servant of another, think of right or wrong, being accustomed to do the behests of the possessor of vast treasures, now that he is past the stage of reflection having sold himself (lit. his person) to him through greed of transient gains, unmindful of the gentility of birth, of the sense of decency and of his own good name and self respect?

*Then enters Malayaketu attended by a female door-keeper*

MALAYAKETU, *to himself*—Perplexed by many misgivings my mind does not come to any conclusion regarding Rākshasa.

Will he, in consequence of devotion deeply rooted in the Nanda family by reason of his affection for the family, make peace with clever Maurya who is a scion of that family now that he has discharged Chānakya from service? Or will he keep his word, having a regard for our continued devotion to him? Thus my mind is in a perpetual whirl (of doubt), as if mounted on a potter's wheel.

*Aloud* Vijayā! Where is Bhāgurāyana?

DOOR-KEEPER—Here he is, my lord! He provides passports to those who have to go out of the camp.

MALAYAKETU—Stand there motionless, Vijayā, till I cover his eyes with my hands while he looks the other way.

DOOR-KEEPER—I obey, my lord!

ATTENDANT, *entering*—Sir! A Kshapaṇaka wants to see you for a passport.

BHĀGURĀYANA—Let him come in.

ATTENDANT—I do as you bid me, sir!

*Exit.*

KSHAPANAKA, *entering*—Reverend sir! May you attain salvation

BHĀGURĀYANA, *to himself*—Oh! It is Jīvasiddhi, the friend of Rākshasa *Aloud* Holy man! You are going on some business of Rākshasa, I believe

KSHAPANAKA, *stopping his ears*—I deprecate the sinful thought (of being connected with Rākshasa) I would hue me where I hear not the name of Rākshasa.

BHĀGURĀYANA—You seem to be very cross with your friend How has Rākshasa, holy man, wronged you?

KSHAPANAKA—Reverend sir! Rākshasa has in no way wronged me Unfortunate wretch that I am, I wrong myself

BHĀGURĀYANA—Holy man! You rouse my curiosity

MALAYAKETU, *to himself*—And mine also

BHĀGURĀYANA—I long to hear (what you mean by it)

MALAYAKETU, *to himself*—I do the same

KSHAPANAKA—Why should you care to hear it?

BHĀGURĀYANA—If it be a secret, let it go

KSHAPANAKA—A secret—it is not

BHĀGURĀYANA—If it is no secret, do tell it

KSHAPANAKA—Reverend Sir! It is no secret But I won't tell it to you

BHĀGURĀYANA—Then I won't give a passport to you

KSHAPANAKA, *to himself*—He seeks to know it. It is, therefore, proper that I tell it to him *Aloud* Since I cannot help it, I tell it to you Hear me, Reverend Sir! When I formerly lived in Pātaliputra, I made friends with Rākshasa, as my ill-luck would have it Meanwhile Rākshasa secretly employed the poison-maid and killed His Majesty Parvateśvara.

MALAYAKETU, *with a sigh to himself*—Alas! What do I hear? Father done to death by Rākshasa, not by Chāṇakya?

KSHAPANAKA—Then taking me to be the murderer, because I happened to be a friend of Rākshasa, cursed Chāṇakya banished me from the capital with disgrace Now, too, Rākshasa, clever in all sorts of political games, proposes to do something which would banish me from the world of the living

BHĀGURĀYANA—The foul deed was committed, not by Rākshasa but by cursed Chāṇakya, who was unwilling to give him half the kingdom promised to him This is what we have heard

KSHAPANAKA, *stopping his ears*—May Lord Buddha absolve us of sin ! Even the name of the poison-maid had not come to the ears of Chānakya.

BHĀGURĀYAṆA—Here have your passport, holy man ! Come along, make the same statement before the Prince

MALAYAKETU, *pushing forward with tears*—

Friend I heard the statement regarding the enemy that his friend made. It splits the ears and redoubles, as it were, the distress caused by the murder of my father, even at this distance of time

6

KSHAPANAKA, *to himself*—Oh ! cursed Malayaketu heard it (all). My mission is achieved.

*Exit.*

MALAYAKETU, *fixing his gaze in the air*—Rākshasa ! This is very improper.

You murdered my father who confided in you and entrusted everything to you, secure at heart in the belief that you were his friend, and with his fall there was the fall of tears from the eyes of his relatives Rākshasa nominally, yōu are Rākshasa even really !

7

BHĀGURĀYAṆA, *to himself*—There is the (express) order of Revered Chānakya to save (by all means) the life of Rākshasa I shall manage it in this way. *Aloud* I request Your Highness not to give way to passion Please, sit down I wish respectfully to say something to Your Highness

MALAYAKETU, *taking his seat*—What do you wish to say to me, friend ?

BHĀGURĀYAṆA—Please Your Highness ! The distinction of friends, foes, and neutrals in the case of persons that have to do with politics, depends upon political motives, and not on personal inclinations as is the case with ordinary people Now at that time His Majesty Parvateśvara of auspicious name, was politically the sole obstacle in the way of Rākshasa wishing to restore Sarvārthasiddhi ; for he was stronger than Chandragupta. The great adversary of Rākshasa, therefore, was king Parvateśvara On that account he acted towards His Majesty in this way. Under the circumstances I do not see anything like enormous guilt in this deed. Look here, Prince !

Causing friends to be classed as foes, and foes as friends, in consonance with political motives, Polity endows a person

with new birth, as it were, in which the memory of relations of the previous birth is wiped away 8

So you should not reprove Rākshasa for this, but should keep him well-disposed till you get possession of the empire of Nanda. After that the Prince is at liberty to retain or to dismiss him.

MALAYAKETU—I agree with you, friend! You are right For the execution of the Minister will cause (much) unrest among the other members of the body-politic, and eventually our success may be jeopardised.

ATTENDANT, *entering*—Victory to Your Highness. *Turning to Bhāgurāyana*, Sir! The captain of the guards begs to state that a man leaving the camp without the passport is arrested by him. He carries a letter with him Your Honour will, therefore, examine him

BHĀGURĀYANA—Bring him in, good fellow!

ATTENDANT—I obey you, sir!

*Exit.*

*Then comes Siddhārthaka in fetters, with the attendant following him*

SIDDHĀRTHAKA, *to himself*—I bow to the Spirit of Fidelity that is the (fostering) parent of persons of our class, turning away one's gaze (lit face) from the merits and demerits of a mission. 9

ATTENDANT, *making up to Bhāgurāyana*—Here is the man, sir!

BHĀGURĀYANA, *looking at him*—Good fellow! Is he a newcomer or a retainer of some one here?

SIDDHĀRTHAKA—Sir! I am an attendant of His Excellency Rākshasa.

BHĀGURĀYANA—How is it then that you leave the camp without a passport?

SIDDHĀRTHAKA—I am required to use dispatch owing to the urgency of the mission

BHĀGURĀYANA—What urgency of mission could there be that would force one to ignore a royal order?

MALAYAKETU—Friend Bhāgurāyana! Bring the letter.

BHĀGURĀYANA, *taking the letter from his hand*—Here is the letter. *Noticing the seal.* The seal there reads Rākshasa.

MALAYAKETU—Preserve the seal, unroll the scroll and show it to me.

*Bhāgurāyana does so and shows the letter to the Prince.*

MALAYAKETU—Reads ‘Hail! A certain person from a certain place begs to state to a certain high personage in a certain place as under By ridding himself of the correspondent’s enemy the truthful one has proved his truthful character True to his pledge he has next (lit now) to gratify the friends of the correspondent that have from the first entered into an alliance with them, by granting to them the stipulated reward of the alliance Won over to that extent, they will render real service to the pledger by destroying his enemy whom they are serving Of them some want the elephants of his enemy, and his treasure Others want his land The truthful one is not a man to forget it However the correspondent reminds him of it He further acknowledges the receipt of the three ornaments sent to him by the noble one The addressee will be pleased to accept the trifling present that the correspondent sends as a ceremonial accompaniment to the letter. The trusted carrier Siddhārthaka will supply to him the oral clue.’ Whose letter is this, Bhāgurāyana!

BHĀGURĀYANA—Good fellow Siddhārthaka! whose letter is this?  
SIDDHĀRTHAKA—Sir! I do not know.

BHĀGURĀYANA—How so? Knave! You carry the letter and do not know whose it is? Never mind all other things Who is to have oral clue from you?

SIDDHĀRTHAKA, *shaking with fear*—You, Sir,

BHĀGURĀYANA—Are we to have it? What do you mean?

SIDDHĀRTHAKA—You, sir, have arrested me—I do not know what to say

BHĀGURĀYANA, *angrily*—You will know it presently BHĀSURAKA! Take him away and thrash him (severely) till he confesses

ATTENDANT—I do as you bid me, sir!—*Going out with him and re-entering* Sir! While I was thrashing the fellow, this box with a seal dropped down from under his armpit.

BHĀGURĀYANA, *looking at it*—The seal on this too reads *Rākshasa*

MALAYAKETU—It must be the ceremonial accompaniment to the letter. Preserve this seal too, open the box and show it to me.

*Bhāgurāyana opens the box and shows it to the Prince.*

MALAYAKETU, *looking at it*—Ah! This is the very ornament that I took off from my person and sent to Rākshasa! It is clear. The addressee must be Chandragupta

BHĀGURĀYANA—All doubt will be cleared up presently. Good fellow! Thrash him again.

ATTENDANT—I do as you bid me, sir!—*Going out and returning with Siddhārthaka* Being thrashed (severely) the fellow says he will tell it to His Highness in person.

MALAYAKETU—So be it

SIDDHĀRTHAKA, *falling at the feet of the Prince*—I pray Your Highness will graciously give me an assurance of safety

MALAYAKETU—One who is not a free agent is safe indeed. So go on, good fellow!

SIDDHĀRTHAKA—Your Highness will deign to listen to me. His Excellency Rākshasa gave me this letter and sent me to Chandragupta.

MALAYAKETU—I now want to learn the oral clue.

SIDDHĀRTHAKA—Please Your Highness! The Minister told me that the oral message was to be as follows. Chitravarman, king of Kulūta, Simhanāda, king of the Malayas, Pushkarāksha, king of Kāśmīra, Sindhushena, king of Sindhudeśa and Meghāksha, king of the Persians, these five chiefs who are my dear friends, have been the first to enter into alliance with us. Of them the first three chiefs wish to have the territories of Malayaketu and the other two his elephants and treasure. So Your Majesty has to give them what has been pledged to them just as gave me much gratification by the dismissal of Chānākya

MALAYAKETU, *to himself*—What is this? Chitravarman and the other four are plotting against me? It must be so. They are supremely attached to Rākshasa, and this accounts for it. *Aloud.* Vijayā! I want Minister Rākshasa

\*DOOR-KEEPER—As Your Highness commands.

*Exit.*

*Then enters Rākshasa, sitting in his own tent in a thoughtful mood, with an attendant.*

RĀKSHASA, to himself—To tell the truth, my mind is not cleared of misgivings, as our forces contain several deserters of Chandragupta For—

The army that is of proved efficiency with regard to the object to be achieved, is strengthened by reinforcements (of friends, woodmen etc) and is free from hostile element, and at the same time is favourably inclined to the cause, brings victory, but the leader who depends on an army which is of untried efficiency, colludes both with the friendly and the unfriendly, and is adversely disposed to the cause, suffers defeat : just as the middle term of a syllogism that is of known affirmation with regard to the major term, is strengthened by the Agreement of similar cases and is free from the Disagreement of dissimilar cases and at the same time is agreeable to the minor term, brings victory ; but the disputant who depends on a major term that is of unknown affirmation with regard to the major term, colludes both with similar and dissimilar cases and at the same time is not agreeable to the minor term, suffers defeat

10

But I need not have misgivings For the deserters which our forces contain are those that have been previously seduced Aloud. Priyamvadaka ! Let the chiefs that follow the Prince be informed in my name that they should proceed *en route* in the proposed order, now that they are drawing nearer and nearer to Kusumapura every day

Khasa and Śabara chiefs should march in the van in military array after me Yavana chiefs should be careful to keep to the centre along with Gāndhāra chiefs Valiant Śaka chiefs accompanied by Hūna chiefs should be in the rear. And the remaining group of chiefs, namely, the king of Kulūta etc. should post themselves about the person of Prince Malayaketu in the line of march

11

PRIYAMVADAKA—I obey Your Excellency !

*Exit*

DOOR-KEEPER, *entering*—Victory to Your Excellency His Highness wants you.

RĀKSHASA—Good woman ! Wait a while What ho ! Who is there ?

ATTENDANT, *entering*.—Command me, Your Excellency.

RĀKSHASA—Good fellow! Tell Śakatadāsa, it is improper to go into the presence of the Prince undecked, as His Highness has decorated us. So he should give one of the three ornaments that have been bought

ATTENDANT—I OBEY, Your Excellency—*going and re-entering with an ornament* Please Your Excellency! Here is the ornament.

RĀKSHASA, *putting it on and getting up*—good woman! Lead the way to royal quarters

DOOR-KEEPER—Follow me, Your Excellency

RĀKSHASA, *to himself*—A post of power is a fruitful source of apprehension even to an innocent servant

In the first place the fear of the master possesses him. Then the fear of his personal attendants acts on his mind. Besides this the position of those that have risen high excites the malice of the evil-minded. The mind of the elevated apprehends a commensurate fall. 12

DOOR-KEEPER, *proceeding some distance*—There is His Highness, Your Excellency! Go into the royal presence, Sir!

RĀKSHASA, *observing the Prince*—Aye, here he is

Fixing his eye with all its parts motionless on the fore part of foot and yet not observing the toes on account of vacancy' he supports with (the palm of) his hand his moon-like face bent down as it were under the weight of heavy cares (lit duties) 13

*Making up to him.* Victory to Your Highness

MALAYAKETU—Noble Minister, I bow to you. Please take this seat

*Rākshasa does so.*

MALAYAKETU—We are sorry, Noble Sir, that we see you so late

RĀKSHASA—The affair of fixing the order of march lays me open to Your Highness's rebuke.

MALAYAKETU—Noble Minister, I wish to know how you fix the order of march.

RĀKSHASA—Please Your Highness. These are the directions to the chiefs that follow Your Highness. *He repeats the passage 'Khasa and Śabara chiefs' etc given before (V, II).*



MALAYAKETU, *to himself*—Ah ! Those very chiefs that are ready to serve Chandragupta by murdering me, are to be about my person !—*Aloud* Noble Sir !—Is there any one that is going to or coming from Kusumapura.

RĀKSHASA—Please Your Highness ! The need for emissaries gone and returned is now over Ourselves are to go there in a few days.

MALAYAKETU, *to himself*—We know it—*Aloud* If it is as you say, why is this fellow sent there by the Noble Minister with a letter

RĀKSHASA, *looking at him*—Oh ! It is Siddhārthaka

SIDDHĀRTHAKA—I beg to say, being beaten severely—*Here he breaks off and looks down*

MALAYAKETU—Bhāgurāyana ! He will not tell it in the presence of his master either through fear or shame So you will yourself tell it to the Noble Minister

BHĀGURĀYANA—I obey Your Highness Minister ! The fellow says that you sent him to Chandragupta with a letter and its oral clue

RĀKSHASA—Gentle Siddhārthaka ! Is this true ?

SIDDHĀRTHAKA, *with a feeling of shame*—Yes, being beaten severely, I said so.

RĀKSHASA—It is untrue What will a man not say, being beaten ?

MALAYAKETU—Friend Bhāgurāyana ! Show him the letter He will hear the oral clue from his servant

BHĀGURĀYANA—Here, Minister, is the letter.

RĀKSHASA, *going over it mentally*—It is the enemy's fabrication, Your Highness

MALAYAKETU—Here is this ornament sent by the Noble Minister as a ceremonial accompaniment to the letter So how can it be the enemy's fabrication ?

RĀKSHASA, *observing closely the ornament*—Please your Highness, this is not a ceremonial accompaniment, It is the ornament sent to me by Your Highness. I gave it as present to Siddhārthaka for a highly gratifying performance of his.

BHĀGURĀYANA—Such a costly ornament, and that, too, a gracious gift of the Prince, given away to such a fellow ? ( Is it possible ? )

MALAYAKETU—The Noble Minister writes therein that Siddhārthaka will also give the oral clue

RĀKSHASA—How can there be any oral clue? The letter itself I disown

MALAYAKETU—Whose seal is this then ?

RĀKSHASA—Cunning fabricators (of letters) can fabricate the seal as well

BHĀGURĀYANA—Please Your Highness, the Minister is right in what he says. Well, good fellow ! Who wrote this letter ?

*Siddhārthaka looks helplessly at Rākshasa and keeps silent*

BHĀGURĀYANA—Good fellow ! Avoid being thrashed again and answer

SIDDHĀRTHAKA—Śakatadāsa wrote it, Sir !

RĀKSHASA—If written by Śakatadāsa, it is as good as written by me

MALAYAKETU—Vijayā ! I want Śakatadāsa

BHĀGURĀYANA, *to himself*—The secret agents of Revered Chānākya should, by no means, propose anything of doubtful consequence. Let me do this —*Aloud* Please His Highness ! Śakatadāsa will never, in the presence of Minister Rākshasa, admit the writing to be his. So let another writing of his be sent for. The identity of hand will itself decide the case.

MALAYAKETU, *to Vijayā*.—Do so

BHĀGURĀYANA—Please Your Highness ! Let her also bring the signet ring

MALAYAKETU, *Vijayā*.—Bring both

DOOR-KEEPER—As Your Excellency commands me *Going out and re-entering* My Lord ! Here is a writing of Śakatadāsa and here is the signet ring

MALAYAKETU, *examining the two*.—The characters are identical.

RĀKSHASA, *to himself*—Aye, the characters are identical

Can it be that Śakatadāsa, loving mortal relations and not immortal fame, longed to meet his wife and children, forgetful of his loyalty !

Ah, there is no reason to doubt it

This signet ring he wears on his finger This fellow Siddhārthaka is his friend This writing, which is an instrument of a ( deep laid ) plot is certainly his as proved by his other writing Evidently Śakatadāsa, longing to meet his dear relations disavowed his love to the Sovereign, entered into a league with the enemies clever in the art of causing disunion and did this vile thing. 15

MALAYAKETU, *looking at Rākshasa* —Noble Minister! You say in your letter that you acknowledge receipt of the three ornaments sent to you by the Noble One Is this one of them —*Examining closely, to himself* It is an ornament that my father formerly used to wear?—*aloud*. Noble Minister! How did you get this ornament?

RĀKSHASA—I got it by purchase

MALAYAKETU—Vijayā! Do you recognize this ornament?

DOOR-KEEPER, *examining closely and heaving a sigh* —How should I fail to recognize it? His Majesty Parvateśvara of auspicious-name used to wear it, please Your Highness

MALAYAKETU, *heaving a sigh* —Alas! Father!

You who were the ornament of our family, wore these ornaments befitting you (lit your person) that were so fond of ornaments Decked with these you looked like autumnal evening twilight set with stars, your face shinning like the moon 16

RĀKSHASA, *to himself* —Did he say Parvateśvara used to wear them formerly? It appears these very ornaments were sold to us by that trader who must have been employed by Chānakya

MALAYAKETU—Noble Minister! How is it possible to get by purchase ornaments which were formerly worn by my father, and afterwards fell into the hands of Chandragupta? Nay, it is possible—

Bargaining for higher gain, Chandragupta sold them to you, and you ruthlessly offered us as the price 17

RĀKSHASA, *to himself*—How circumstantially laid is the charge? It will not do to deny the letter, for there is my seal to it.

And how will any one believe that Śakatadāsa broke faith with me ? Then again who will ever think it possible that the Maurya king sold the ornaments for money ? The only proper answer, therefore, in the present case would be to plead guilty

**MALAYAKETU**—I ask the Noble Minister— 18

**RĀKSHASA**—Ask him who is noble, Prince ! We are noble no more.

**MALAYAKETU**—

The Maurya is the son of your (former) master, to whom you have to tender extreme subservience, and I am the son of your friend, who tenders extreme subservience to you. He is to be obeyed by you, and I obey you. He will give you what it pleases him to give, and I receive at your hands what it pleases you to give. The post of Minister under him will be but dignified servitude, and under me it is honoured autocracy. What greater interest then have you at heart, that induces you to be so base ? 19

**RĀKSHASA**—Prince that is it. The words of accusation themselves give the finding. *He 'repeats the Maurya is the son' etc, substituting the first personal pronoun for the second and vice versa*

**MALAYAKETU**, *pointing to the letter and the casket of jewelry*—Whose doing is this then ?

**RĀKSHASA**, *with a sigh*—It is the doing of Fate

It slew the revered king Nanda, our wise, noble, and appreciative master, that excellent judge of character in whose estimation (lit affectionate regard) we were not removed from princes royal (lit sons), notwithstanding that we held the contemptible position of a servant. This, too, is the inscrutable doing of that wicked Fate frustrating human efforts. 20

**MALAYAKETU**, *with rising anger*—What ? Keeping back still ! It is the doing of Fate, not forsooth of greed ? O you base ungrateful creature !

You formerly murdered my father who confided in you, by means of a wench whose system was fearfully charged with active poison, and now, fie on you, you are selling us to the enemy for meat,—us who respected you in the matter of state counsel !

RĀKSHASA, *to himself*—This is what they say an ulcer over a tumour—*Aloud* I am innocent of the murder of Parvateśvara

MALAYAKETU—Who then murdered my father ?

RĀKSHASA—Ask Fate

MALAYAKETU—I should ask Fate and not (in fact) Kshapaṇaka Jīvasiddhī ?

RĀKSHASA, *to himself*—Confound me ! Even Jivasiddhi has been seduced by Chānākya ! Alas ! The enemies (thus) got possession of the secret of secrets

MALAYAKETU—Bhāsuraka ! Carry the following order to General Śikharaśena ' Chitravarman, king of Kulūta, Śimhanāda, king of the Malayas, Pushkarāksha, king of Kāśmīra, Sindhushena, king of Sindhudeśa, and Meghāksha, king of the Persians, these five chiefs, who have made friends with Rākshasa, propose to serve Chandragupta by murdering us. Of them the first three wish to have my territories. Take them to deep pit and bury them (alive). The other two covet my corps of elephants. Put them to death by means of an elephant

ATTENDANT—As your Highness-commands.

*Exit*

MALAYAKETU—Rākshasa ! I am not Rākshasa the unrighteous ; I am Malayaketu (the righteous). Go then and serve Chandragupta wholly and solely. Look here

I am able to make a short work of Viśṇugupta and Chandragupta along with you advancing on me, just as evil policy makes a short work of the principles of Dharma, Artha and Kāma . Bhāgurāyana. There need be no more delay. Let our forces march on Kusumapura this very instant and lay siege to it 22

Let columns of dust, raised by the pulverizing action of the hoofs of the horses of our armies and detached from their base, the Earth, by the shower of ichoral exudations, fall on the heads of the enemies, soiling (lit darkening) the cheeks of Gauda women dusted white with the pollen of Lodhra flowers and discolouring the dark hue of their curly hair shining like black bees. 23

*Exit Malayaketu with his retinue and with Bhāgurāyana*

RĀKSHASA, *with anguish*—Woe to me ! They ,too, Chitravarman and the other four are put to death How is this ! Whatever Rākshasa does results in the destruction of friends, not of foes Then what shall I, an unfortunate man, do ?

Shall I retire to a penance forest ? No, my revengeful mind will not be quieted by penance Shall I follow my Lord Nanda to the other world ? No, it will be womanly to do so while the enemy lives Shall I then fall on the forces of the enemy with the sword for my companion ? No, this also will not be proper, for my heart that has been urging me on to effect the release of Chandanādāsa will prevent me from doing it. It would be ungrateful, if it did not **24**

*Exit Rākshasa.*

END OF ACT V  
called  
TRICKY DOCUMENT

## ACT VI

### FALSE FETTERS.

*There enters Siddhārthaka decorated with valuable presents in high spirits*

SIDDHĀRTHAKA—

Glory to Krishna, black like a rain-cloud, that destroyed the demon Keśin! Glory also to Chnadragupta the Moon that gladdens the sight of men! And glory above all to the policy of Revered Chānakya, that has perfected the work of conquest, by which the enemy's cause is entirely lost! **1**

Now I will see my dear friend Samriddhārthaka after a long lapse of time *Proceeding a few steps and looking forward*

SAMRIDDHĀRTHAKA—

Fortunes (only) grieve a person while he is separated from his esteemed and dearly loved friend, always causing painful remembrance in drinking bouts and in festive family gatherings. **2**

I hear that my dear friend Siddhārthaka has arrived from the camp of Malayaketu I will find him out—*Proceeding a few steps and looking forward* Oh! Here is Siddhārthaka

SIDDHĀRTHAKA, *Making up to Samriddhārthaka*—I hope you are in good cheer, my dear friend! *They embrace each other*

SAMRIDDHĀRTHAKA—How can there be good cheer, when you do not come to me (lit to my house) inspite of your early arrival to-day?

SIDDHĀRTHAKA—Kindly bear with me, friend! No sooner did Revered Chānakya see me than he ordered me in these words. 'Halloo! Siddhārthaka! Go and report the gratifying circumstance to His Majesty Noble Chandra' So I reported the matter to him for which I received these right royal presents. Thence I directly hastened to your place to see my dear friend

SAMRIDDHĀRTHAKA—Friend ! If I may hear it, tell me what the gratifying circumstance is, that you reported to His Majesty Noble Chandra

SIDDHĀRTHAKA—Friend ! Is there anything that you may not hear ? Just listen to me Cursed Malayaketu, led astray (lit. deluded) by the political tactics of Revered Chānakya, turned out Rākshasa and forthwith put to death the five eminent Mlechchha chiefs Chitravarman and others Then the rest, seeing that he was thoughtless and brutal, left the camp of Malayaketu for their (own safety and returned to their) respective territories with their forces which were seized with (sudden) fear and were impatient to go Thereupon, Bhadrabhata, Purudatta, Dingarāta, Balagupta, Rājasena, Bhāgurāyana, Rohitāksha and Vijayavarman took Malayaketu captive

SAMRIDDHĀRTHAKA—Friend ! It is talked about among the people that Bhadrabhata and his companions, being ill-affected towards His Majesty Noble Chandra had entered the service of Malayaketu Then how comes this ? Begun one-wise and ended another-wise like a play by a clumsy playwright !

SIDDHĀRTHAKA—Inscrutable are the ways of Revered Chānakya, my friend, like the ways of Fate. I simply bow to them.

SARMIDDHĀRTHAKA—Well ! What happened next ?

SIDDHĀRTHAKA—Just then, Revered Chānakya sallied forth with a large body of picked soldiers and captured the entire Mlechchha army that had no chiefs (to lead them)

SAMRIDDHĀRTHAKA—Where is it, friend !

SIDDHĀRTHAKA—There it comes. Hark !

The elephants, looking like water bearing clouds, are roaring in high spirits, due to the ichoral exudation Lo ! The horses, furnished with mailed equipage are bouncing, with their hind parts trembling, through fear of the stroke of the whip.

3

SAMRIDDHĀRTHAKA—That is all right, friend ! But how did Revered Chānakya, after having publicly thrown up the Ministership in that unmistakable manner, get into that very post ?

SIDDHĀRTHAKA—Now you wish to unravel the mazes of the policy of Revered Chānakya which even Minister Rākshasa could not do, dim-sighted as you are !



SAMRIDDHĀRTHAKA—Where is Minister Rākshasa now, my friend ?  
 SIDDHĀRTHAKA—As for him, he immediately left the camp of Malayaketu, and retraced his steps to this city, followed by a spy named Udumbara That was what Revered Chānakya said

SAMRIDDHĀRTHAKA—Friend ! How is it that, after having left Pātaliputra with a strong resolution to recover the Nanda kingdom Minister Rākshasa comes back to it with his object unachieved ?

SIDDHĀRTHAKA—Friend ! I think it is on account of his affection for Chandanadāsa

SAMRIDDHĀRTHAKA—Do you then expect that Chandanadāsa will be released ?

SIDDHĀRTHAKA—How can there be the release of that unfortunate man ? There is the order of Revered Chānakya that we two should instantly take him to the place of execution and impale him

SAMRIDDHĀRTHAKA, *Angrily*—Has Revered Chānakya got on chandālas (lit executioners) that he orders us to do this wicked deed ?

SIDDHĀRTHAKA—Friend ! Who, in this world, that loves his life, dare oppose the order of Revered Chānakya ? Come, therefore Let us assume the guise of Chandālas and take Chandanadāsa to the place of execution —*Exeunt*

END OF INTERLUDE

*There enters a man with a rope in his hand.*

MAN—

Glory to the rope of the policy of Chānakya, too strong to break on account of the intertwining of the cords of the six courses of action, and furnished with a noose formed of a series of statesmanly tactics which is ready to catch the enemy 4

*Proceeding some distance and looking about* This is the place, pointed out to Revered Chānakya by the spy Udumbara, where I should see Minister Rākshasa as ordered by Revered Chānakya —  
*Looking forward* Ha ! Here is Minister Rākshasa He is coming this way with his face muffled. I will hide behind these trees

of the weed-grown garden and see where he takes his seat —*He goes and lies hid behind the trees*

*Then enters Rākshasa as described above, armed with a sword*  
RĀKSHASA, *With tears in his eyes* —Alas! How sad!

The goddess of sovereignty, getting nervous because deprived of her lord (lit shelter), has sought another (lit another family), and the people, forgetful of their love, have gone over with her, blindly following the lead as children do their re-marrying mother. Trusted adherents, too, reaping no fruit of their valiant efforts, have given up (the yoke of) the enterprise. What else could they do? Members of the body hold not long without the head. 5

Moreover—

Like a shameless *Vrīshala* woman, the goddess of sovereignty, abruptly leaving her (deceased) husband king Nanda of a noble lineage, has taken to the *Vrīshala* Chandragupta and sticks fast to him. What can we do here? Try how hard we may, Fate frustrates our efforts like an enemy. 6

For,—

When His Majesty King Nanda had gone to Heaven, cut off suddenly, I tried hard under the powerful Mountain Chief Parvataka, and when he was murdered, under his son, and yet failure has been my lot. Surely the enemy of the Nanda family is Fate and not the *Brāhmana Chānakya*. 7

How deeply do I lament the want of judgment betrayed by *Malaya-ketu*?

How would I, Rākshasa, hale and whole, still serving (the cause of) my master that has perished, enter into an alliance with the enemy? This the *Mlechchha*, with a mind devoid of all judgment, did not, indeed, perceive. Nay, there is no wonder. The mind of a man doomed to destruction by Fate, takes a perverted view of everything. 8

So even now he will meet his death, falling into the hands of the enemy, but Rākshasa will not ally himself with Chandragupta. For it is a very great infamy to break one's faith from motives of self-interest, but none at all to be over-reached by the enemy.—*Looking about with tears in his eyes*. These are the parts of *Kusuma-*

pura which have been rendered holy by His Majesty King Nanda's rambles

In this spot His Majesty formerly hit his arrows at moving marks with his horse in full career, letting loose the reins in the act of stretching the bow In that field of the garden he halted and there he chatted These parts of Kusumapura, now visited without them thus stealthily, deeply grieve me **9**

Now where shall I, an unfortunate man, go?—*Looking about* Well, I have it Here is the weed-grown garden I shall go there and learn the tidings of Chandanadāsa from some one No one foresees the good and evil turns of Fate that are to befall him

I who formerly passed out of the town leisurely like a king, surrounded by thousands of chiefs, pointed at by citizens with their fingers like the new Moon, now again enter this wretched weed-grown garden of that town hurriedly in fear and alone like a thief, frustrated in all my efforts! **10**

But the exalted sovereign by whose favour I enjoyed that honour, is no more—*Entering the garden and looking around* Oh pity!

This weed-grown garden presents a rueful sight.

Like a family the series of exploits whereof were magnificent, the mansion here, the series of structures whereof were grand, is gone (lit overthrown) Like the heart of a good man consumed by (the sorrow for) the destruction of his friends, the lake there is dried up Like the schemes of a statesman worked under adverse Fate, the trees are devoid of fruit And as the mind of a witless person is possessed by evil counsels (lit policies), the ground is covered with weeds (lit grass)

Moreover,

**11**

Serpents, heaving sighs in the form of expiration, bandage with bits of slough the cuts of the branches (of trees) here, that have been hacked with large and sharp axes and are sending forth cries of pain in the shape of the incessant moan of pigeons They do it out of compassion for them in their affliction, as they had lived with them on terms of intimacy **12**

Besides these trees,

Poor things, fallen on evil days and looking gloomy through loss of Chhāyā, appear, as it were, prepared to proceed to

the cremation ground (for suicide by fire), greatly eaten up internally by the canker as by a very heavy gnawing grief accelerating (lit intensifying) the action of withering 13

Now I will rest awhile on this broken stone-seat suited to my fallen fortune—*sitting down and listening* What is this sudden noise for, that I hear ?

This sound of Kettledrums accompanied by the notes of sharp-sounding drums and conchshells which stuns (lit destroys) the ears of hearers overpowered by its intensity and which is no sooner taken in than thrown up by palaces on account of its magnitude, spreads afar as if with the curiosity of surveying the extent of space 14

*After a moment's reflection* Ah ! I understand It tells how exultant the Royalty—*Breaking off here painfully and resuming,* is at the capture of Malayaketu —*With a sigh* Woe to me !

I have been made to hear the report and witness the exhibition of the enemy's sovereign power Now, me thinks the efforts of Fate would be to make me experience (the extent of) it 15

MAN, *To himself*—He is seated I will now do as I am directed by Revered Chānakya —*He throws the noose round his neck in sight of Rākshasa, feigning not to have noticed him*

Rākshasa, *Seeing him*—What is this ? That man there is hanging himself up Verily, the poor fellow must be as much distressed as I Well, I will speak to him —*Making up to him* Good man ! What are you doing ?

MAN, *With a sigh*—Just what an unfortunate man like me, Sir, could do, grieved at the death of a dear person

RĀKSHASA, *To himself*—I already guessed that the poor man was as much distressed as I —*Aloud* You are matched with me in misery So if it be not a personal secret or a personal disaster, I wish to hear it

MAN—It is not a personal secret, Sir, nor a personal disaster But I can not brook delay in (the committal of) suicide The death of a dear friend grieves me

RĀKSHASA, *Heaving a sigh, to himself*—Woe to me I am surpassed by this man here, since I am so very regardless of my friend's

distress—*Aloud* I wish to hear it, as it is not a personal secret nor a personal disaster.

MAN—You press me too much, Sir! So I tell it to you There lives a famed lapidary named Jishnudāsa in this city

RĀKSHASA, *To himself*—Jishnudāsa, I know, is the intimate friend of Chandanadāsa

MAN—That dear friend of mine—

RĀKSHASA, *With joy to himself*—Ah! He called him *his dear friend* He is closely connected So he may be knowing about Chandanadāsa

MAN—gave away what he had to the poor and left the city forth— with, wishing to burn himself alive So I came to this weed-grown garden to hang myself up before I should hear of his melancholy death.

RĀKSHASA—Why does your friend burn himself alive?

Is he stricken by terrible diseases beyond power of drugs to cure?

MAN—No

RĀKSHASA—

Is he undone by the wrath of the king as deadly as fire and poison?

MAN—That, too, is not the case Chandragupta does not deal cruelly with the people.

RĀKSHASA—

Is he smitten with love for a woman inaccessible to him being another's (wife)?

MAN—Heaven absolve us of the sin! He is surely not capable of such an impropriety of conduct

RĀKSHASA—

Then has he, like you, a friend dying helpless?

16

MAN—It is just so, sir!

RĀKSHASA, *With uneasiness, to himself*—Chandanadāsa is the dear friend of Jishnudāsa So the former's death must be the reason of the latter's suicide by fire This, indeed, makes me somewhat uneasy at heart which is full of affectionate regard for him—*Aloud*. Good man! I also long to hear of the noble deed of your dear friend in detail

MAN—Unfortunate that I am, I can no more brook a hindrance to the committal of suicide.

RĀKSHASA—Good man! Do tell me a tale that is worth hearing.

MAN—Since I can not help, I tell it to you. Hear me.

RĀKSHASA—Good man! I am all attention.

MAN—There lives monied lapidary named Chandanadāsa in the Flower square of this city

RĀKSHASA, *In anguish, to himself*—Here are opened the flood-gates of my misery by Fate. Now muster up your fortitude, my heart! For you have in store something very painful to hear. *Aloud* Yes, good man! He is reported to be a staunch friend, noble soul. What of him?

MAN—He is the dear friend of this Jishnudāsa

RĀKSHASA—Well, go on.

MAN—So Jishnudāsa made this request to Chandragupta to-day as befitted a loving friend

RĀKSHASA—What is it?

MAN—May it please Your Majesty, I have an adequate sum of money (for ransom) Pray, release my dear friend Chandanadāsa in exchange of that.

RĀKSHASA, *To himself*—Well done, Jishnudāsa! There is the proof of friendship.

You have offered for the sake of a friend in troubles, to part with that wealth for which sons kill their parents and parents their sons like aliens, and for which friends disown their affection for friends. Belonging to the trading class, you are a good trader. This wealth of yours is put to good use. 17

—*Aloud* When thus addressed, what did the Maurya say?

MAN—On his being thus addressed Chandragupta said to Jishnudāsa —‘ We imprison Chandanadāsa not because we want money, but because he does not give up the family of Minister Rākshasa that he has kept concealed somewhere, though we repeatedly ask him to do so. If he gives it up, he gets release. Otherwise he suffers death.’ So saying he ordered Chandanadāsa to be taken to the place of execution. Then Jishnudāsa left the town saying to himself ‘ I will now enter fire before I hear of the melancholy end of my friend Chandanadāsa.’ Thereupon I too came to the weed-grown garden in order to hang myself up before I hear of the melancholy end of my friend Jishnudāsa.

RĀKSHASA—Is then Chandanadāsa impaled indeed ?

MAN—No, he is yet to be impaled. Again and again they ask him in his last hour (lit now) to surrender the family of Minister Rākshasa ; again and again he denies it, staunch in his affection to his friend ; and thus (lit on this account) his end (lit. death) is delayed.

RĀKSHASA, *With admiration to himself*—

Bravo, Chandanadāsa ! You, too, my noble friend who, have proved the refuge of the destitute, have won the fame which Śibi did, resulting from the protection of those seeking shelter

18

—*Aloud* Go quick, good man and prevent Jishnudāsa from entering fire I will rescue Chandanadāsa from (the jaws of) death

MAN—By what means, sir, will you rescue Chandanadāsa ?

RĀKSHASA, *Drawing his sword*.—By means of this, the friend of enterprise

This sword that resembles in hue the cloudless sky, that shows as it were lines of hair standing on ends from a love of fighting in the form of streaks of superior radiance, that has proved its strength to the enemies in the test of battle on account of its surpassing excellence, this sweet companion of my (right) arm prompts me who am beside myself with love for my friend to this daring deed

19

MAN—I am not able, sir, to say in the language of certainty if you are the noble Minister Rākshasa whose name is auspicious to utter, although the preservation of the life of the monied lapidary Chandanadāsa reveals you as such, since you are fallen in adverse circumstances So do me the favour of removing the doubt.

—*He falls at the feet of Rākshasa.*

RĀKSHASA—Good man ! I am that Rākshasa in the real sense of the word, who saw with my own eyes the destruction of my sovereign, brought my friend into troubles, got the epithet of 'base' and has made my name too inauspicious to utter.

MAN, *Again falling at his feet, with joy*.—Good heavens ! I have got what I yearned for.¶

RĀKSHASA—Get up Make no delay and tell Jishnudāsa that Rākshasa rescues Chāndanadāsa from (the jaws of) death this very instant

*He sets off with his drawn sword repeating 'This sword which resembles' etc*

MAN—I beg your favour, Noble Minister! I have (lit here is) some thing (to tell you) Formerly, cursed Chandragupta had ordered Śakatadāsa to be executed. He was rescued from the place of execution by some one and taken abroad. Thereupon cursed Chandragupta quenched the blazing fire of his anger against noble Śakatadāsa with the blood (lit death) of executioners who were asked to explain why they were negligent. Since then if they see any stranger with a sword behind or before, they promptly dispatch the criminal there and then, anxious about their own safety. So, if the Noble minister goes sword in the hand, he will hasten the end of monied Chandanadāsa — *Exit*

RĀKSHASA—How difficult of comprehension is the course of the policy of this fellow Chānakya?

If Śakatadāsa was in sooth conducted to me by that enemy's credited agent, why did he, in anger, put the executioners to death? If that was not the case, how could he possibly get up that (fabricated) letter? Making speculations upon speculations in this way, my mind comes to no decision —

*Musing awhile*

20

This is not the time to use the sword, for, in that case executioners execute the sentence early. Political schemes bear fruit after a lapse of time. Of what avail are they here? It is not proper to observe an attitude of indifference, for, my dear friend incurs this terrible death on my account. Oh, I see, I will offer my person to redeem him —

*He flings away his sword —Exit*

21

END OF ACT VI

called

FALSE FETTERS





CHANDANADĀSA, *with a sigh*—There he is, my esteemed and beloved friend Turning his woe-be-gone face he follows me (still) with his eyes full of tears, while dragging his body homeward.

BILVAVAKTRA—Mr Chandanadāsa ! You are at the place of execution So tell your people to retire

CHANDANADĀSA—Noble Lady ! Turn back, taking the boy with you It is not proper to follow further

WIFE, *with a sigh*—My Noble Lord ! You proceed to the other world, not to another land This is not the time for a well-bred wife to turn back

CHANDANADĀSA—And what is your resolve, Noble Lady ?

WIFE—It is to bless myself by following the footsteps of my Lord

CHANDANADĀSA—Noble Lady ! It is not a wise resolve, You have to kindly look after this boy He is inexperienced

WIFE—May the bountiful tutelary gods kindly look after him ! Here, my boy, make obeisance to your father for the last time

SON, *falling at the feet of Chandanadāsa*—What shall I do now, father, that am to be fatherless !

CHANDANADĀSA—You shall live in a *land without Chānakya*.

BILVAVAKTRA—Mr Chandanadāsa ! The post is set up Get ready now

WIFE—O for chivalrous souls to save us !

CHANDANADĀSA—Now why do you cry Noble Lady ? His Majesty king Nanda who had compassion for persons in distress, is gone—gone to the other world

VAJRALOMAN—I say, Billavattā, seize Chandanadāsa His people will, of themselves, retire

BILVAVAKTRA—Here I do it, Vajjalomā !

CHANDANADĀSA—Good fellow ! Wait a while Let me embrace my son *Embracing him and smelling him on the head*—Since death is certain, you shall meet it, my son, without swerving from your devotion to the friend's cause.

SON—Do I require to be told this ? It is our family creed, father !

VAJRALOMAN—Now seize him, I say

*The executioners seize Chandanadāsa*

WIFE, *beating her breast*—O, for chivalrous souls to save us !

RĀKSHASA, *pushing aside the screen and entering*—Fear not, lady, fear not O, you executioners! Don't you put Chandanadāsa to death.

Let the victim's garland, which is the road (leading) to the realm of Yama, be hung round the neck of me here, who formerly witnessed the destruction of my sovereign's family as if it were an enemy's family, who remained at ease in the day of my noble friend's misery as if it were a day of grand festivity, and who held his life dear although subjected to the ignominy of circumvention **5**

CHANDANADĀSA, *seeing him with a sigh*—Minister! What is this!

RĀKSHASA—An imitation, in part of your noble deed

CHANDANADĀSA—What have you done? You have rendered all my effort fruitless

RĀKSHASA—I am (simply) achieving my purpose Don't you, friend, blame me Well, good fellow! Report to wicked Chānakya.

VAJRALOMAN—What shall I report?

RĀKSHASA—

Here I am, the man on whose account he deemed worthy of execution a person that is worthy of adoration, who has very much dwarfed the fame of Śibi, having acquired greater fame by saving another at the cost of his own life even in this evil Kaliage when human proclivities have been vitiated, and owing to his surpassing excellence, has eclipsed the noble achievement of Buddhas by his nobler deeds **6**

VAJRALOMAN—I say, Billavattā! Take Mr Chandanadāsa with you and wait for a time under the shade of the tree yonder on the burning ground while I report to Revered Chānakya that Minister Rākshasa is in our hands.

BILVAVAKTRA—All right, Vajjalomā *Let it be as you say, He goes taking with him Chandanadāsa accompanied by his wife and son*

VAJRALOMAN—Come on, Minister! *Proceeding some distance with Rākshasa*—which of the door-keepers are here? Tell reverend Chānakya who has destroyed the Nanda family and established the Maurya family.

RĀKSHASA, *to himself*—Woe to me ! Even this I have to hear  
 VAJRALOMAN—Here we have in our hands Minister Rākshasa  
 whose intellectual resources have wholly failed against the tactics  
 of the Revered One.

*Then enters Chanakya with his face only visible the rest of his body  
 being wrapped in a fine coat of mail*

CHĀNAKYA—Good man !

Who bound the fire glowing red with its circle of big flames  
 forthwith in a cloth ? Who held fast the ever moving wind  
 by means of meshes ? Who shut up in a cage the lion with his  
 mane smelling of the ichoral exudation of elephants ? Who  
 stemmed with a pair of arms the fearful ocean teaming with  
 crocodiles and other marine animals ? 7

VAJRALOMAN—Your revered self proficient in statecraft did it  
 surely

CHĀNAKYA—Not so, say rather Fate did it, hostile to the Nanda  
 family

RĀKSHASA, *to himself*—O, here I see before me Vile, no, no, (I must  
 say) Noble Kautilya

He is the mine of all knowledge (lit sciences) as the ocean is  
 of pearls My spite only makes me hold his merits cheap. 8

CHĀNAKYA, *seeing Rākshasa, with joy*—Here is Minister Rākshasa,  
 that great man

Who troubled so long the Mauryan army with heavy strain of  
 military equipment, and my brain with that of devising  
 schemes, causing continued wakefulness (to the army and to  
 me) 9

*Doffing the coat of mail and making up to Rākshasa*—Minister Rāk-  
 shasa ! Vishnugupta bows to you

RĀKSHASA, *to himself*—The title of ‘Minister’ is now a mockery  
 (lit a thing to be ashamed of)—*aloud* Please do not touch me,  
 Vishnugupta ! I am defiled by the touch of *chandālas*

CHĀNAKYA—Minister Rākshasa ! This man here is not a *chandāla*  
 He is a servant of the king His name is Siddhārthaka You  
 know him It was he who, in the garb of friendship got, that  
 fictitious letter written by Śakatadāsa who, poor fellow, knew no-  
 thing about it The other man there is also a servant of the king  
 His name is Samriddhārthaka.

RĀKSHASA, *To himself*—Luckily my mind is absolved of the suspicion on Śakatadāsa

CHĀNAKYA—To make a long story short,

Those malcontents headed by Bhadrabhata, that fabricated letter, that rescuer Siddhārthaka, those three ornaments on sale, that Kshapanaka, friend of yours, that woe-be-gone person of the weedgrown garden, and that terrible persecution of the headman of the guild of lapidaries, all this was devised by the Vrishala longing to meet you, brave man ! **10**

And the Vrishala is just coming to see you Lo ! there he is

RĀKSHASA, *to himself*—I cannot help it See him I must

*Then enters the king with the retinue about him.*

KING, *To himself*—Since the Revered Preceptor vanquished without so much as striking a blow, the forces of the enemy which were so formidable, I feel in a way abashed

My arrows, with their heads bent down, as it were, with grief, being put to shame by the achievement of the (wished for) result without their agency, have to observe perpetually the vow of lying in the quiver. **11**

But I must not say so

One is surely able to vanquish those who are to be vanquished on earth with his bow unstrung, if his Revered Preceptor, vigilant in all matters, keeps wide awake in all matters of state **12**

*Making up to Chānakya*—Revered Sir ! Chandragupta bows to you

CHĀNAKYA—Vrishala ! You have had my blessings Now make your obeisance to the Worshipful Minister Rākshasa

KING, *making up to Rākshasa*,—Revered Sir ! Chandragupta bows to you

RĀKSHASA, *looking at him, to himself*—O, this is that Chandragupta who—

Has in due course attained to sovereignty as an elephant does to the leadership of the herd, his surpassing greatness having been presaged even when he was young *Aloud* Victory to your Majesty

KING—Revered Sir ! **13**

Say (lit. think) which part of the world will not be conquered by me now that you who are a veritable Brihaspati in politics, will vigilantly look after the affairs of state ? **14**

Rākshasa, *to himself*—The reference to ministerial offices (lit. service) is a hit at me of the disciple of Kautilya. No, no, I must not say so. It is, indeed, a courteous compliment of Chandragupta. My spite makes me take it otherwise. The fame that Chāṇakya has won is (amply) justified. For—

Even a thick-headed minister, coming by a king possessed of heroic qualities, is sure to win fame. But coming by a bad king, even an unerring minister falls, with the fall of king whose support he has sought, after the manner of a tree growing on the bank of a river. 15.

CHĀṆAKYA—Minister Rākshasa! Do you wish that Chandanadāsa should live?

RĀKSHASA—undoubtedly, Vishnugupta.

CHĀṆAKYA—Then take this sword.

RĀKSHASA—No, Vishnugupta, it cannot be. I am not fit to wield the sword, and that too which you wield.

CHĀṆAKYA—Minister Rākshasa! That I am fit and not you, how can it be? Just look,

O man of talent, as the elephants deprived of the pleasures of bathing, eating, sporting, drinking and sleeping according to their liking, that have their backs swollen on account of the (constant) furnishing of military accoutrement, along with the horses kept bridled and saddled incessantly and on that account emaciated, all through (fear of) your great prowess (lit. greatness of your prowess) that has humbled the pride of haughty adversaries. 16.

But why all this? Unless you take this sword, Chandanadāsa dies.

RĀKSHASA—Well, Vishnugupta, I bow submission. I yield to the affection for a friend that compels me to agree to anything and everything.

CHĀṆAKYA, *delivering the sword with joy*—Vrīshala! I congratulate you on Minister Rākshasa showing regard to you and accepting the sword.

KING—Chandragupta is fully alive to the kindness of the Revered Minister.

ATTENDANT, *entering*—Victory to Your Majesty. Revered Sir! There is Malayaketu at the gate in chains, accompanied by Bhadrabhata, Bhāgurāyana and others.

·CHĀNAKYA—Good fellow! Speak to Minister Rākshasa. He minds these things now

RĀKSHASA, *to himself*—What is to be done now? He is made captive and I am made to advise by Kautilya. There is no help. *Aloud* Please Your Majesty. It is well-known that I lived at the court of Malayaketu for some months (lit time) so let his life be spared.

*The king looks at Chānākya (signifying assent)*

·CHĀNAKYA—Yes, Vrīshala, this request of Minister Rākshasa which the very first, deserves to be granted. *To the attendant*—Good fellow! Tell Bhadrabhata and others in my name that advised by Minister Rākshasa, His Majesty Chandragupta gives back to Malayaketu the kingdom that he had inherited from his father. So they should go with him and return after his reinstatement. Also tell Vijayapāla, the governor of the castle that His Majesty Chandragupta, highly pleased at Minister Rākshasa's accepting the (ministerial) sword, orders that Chandanādāsa, the headman of the guild of lapidaries be made the paramount headman of the guilds of all townships in the empire. Moreover, let the bonds of all excepting war—horses and war—elephants be removed. But now that there is Minister Rākshasa at the helm, where is the use of war horses and war—elephants?

Let the bonds of all including war-horses and war—elephants be, therefore, removed 17

ATTENDANT—As the Revered One commands *Exit*

CHĀNAKYA—Now King Chandragupta and Minister Rākshasa! Tell me what good I may do to you beyond this.

KING—What good is there beyond this?

RĀKSHASA—If, however, you be not satisfied, bless this wish,

'May our Lord Avantivarman, that is the self-begotten God Vishnu who having assumed the form of the Boar proper for the work of preservation, supported the earth submerged in the (watery) deluge on the tip of his tusk in former times, and who, having assumed the form of our Sovereign, now affords protection to the earth oppressed by the Mlechchhas by his pair of arms, may that King, whose relations and dependents roll in riches, long gladden the Earth!'

18

*Exeunt Omnes*

END OF ACT VII

called

CATASROPHE

MUDRĀRĀKSHASA  
OR  
THE SIGNET RING  
NOTES, APPENDICES AND INDICES





# MUDRĀRĀKSHASA OR THE SIGNET RING.

## NOTES

### ACT I.

11 **मुद्राराक्षस**—Rākshasa has been won over through the instrumentality of his signet ring ( **मुद्रया संगृहीतो राक्षसः** ) in the play. It is accordingly named **मुद्राराक्षसम्** by **लक्षणा** Compare **रघुवंशम्** , **रत्नावली** &c

**नान्द्यन्ते**—A dramatical performance ( **नाट्य** ) had its prelude ( **पूर्वरङ्ग** ) Drama or **नाटक**, as an offspring of **नाट्य**, accepted the nine preliminaries of the prelude They were, however, dropped one after another as time went on , and only **नान्दी** was retained It consisted of a benedictory stanza pronounced by the manager of the prelude ( **पूर्वरङ्गसूत्रधार** ) On his retiring, the manager of the play ( **नाटकसूत्रधार** ) entered , and the play began with its prologue ( **प्रस्तावना** ) Latterly the prelude was dispensed with altogether, when the terms **नान्दी**, **प्ररोचना** &c were transferred to parts of the prologue Much ingenuity is wasted on the interpretation of **नान्द्यन्ते सूत्रधारः**, by later writers on dramaturgy and commentators of plays, showing a deplorable ignorance of the history of Sanskrit Drama

**सूत्रधारः** : *i e.* **नाटकसूत्रधारः**, who is thus defined.—**नर्तनीयकथासूत्रं प्रथमं येन सूच्यते । रङ्गभूमिं समासाद्य सूत्रधारः स उच्यते ॥**

I.1. **धन्या केयं** --Śiva is represented as supporting Gaurī on the left thigh and carrying the river-goddess Gaṅgā on the head. This is poetically construed into a source of Gaurī's jealousy The figure of speech ( **अलंकार** ) is **वक्रोक्ति**. The equivokes are based on the **रूढ** and **योगरूढ** signification of **शशिकला** and on the direct and indirect objectival relation implied in **नारी**

पृच्छामि. Cultured people of yore took delight in वक्रोक्ति, प्रहेलिका &c ; cf. Kā. Sū As an instance of the former may be cited Rat. V. P.

I. 2. पादस्याविर्भवन्ती—The term नृत्य denotes 'rhythmical movements regulated by the marking of musical intervals and by time Distinct therefrom is नृत्य or pantomime grounded on the externalization of feelings.' The dance here referred to is ताण्डव, for which cf. Nāt. S. 4. The present participle अभिनयतः, like प्रयुञ्जानस्य further on, is used intransitively. For the legend of त्रिपुरासुर cf. Mb. VII, 203, 62 67. The figure of speech is स्वभावोक्ति With the stanza cf. Rat. H. V. II 55-56.

The benedictory stanzas foreshadow the crooked policy of Chāṇakya and his solicitude to preserve the life of Rākshasa whom he wants to win over.

i. 23. नाटक—It is thus defined :—नाटकं ख्यातवृत्तं स्यात् पञ्चसन्धिसमन्वितम् । विलासद्वय्यादिगुणवद् युक्तं नानाविभूतिभिः ॥ पञ्चाधिका दशपरास्तत्राङ्काः परिकीर्तिताः । एक एव भवेदङ्गी शृङ्गारो वीर एव वा ॥ S. D. 6.

I.3. चीयते.—On स्तम्बकरि adj. from स्तम्ब m. , a sheaf of corn, cf. P. III. 2. 24. स्तम्बशकृतोरिन्. There is a fusion ( संकर ) of अर्थान्तरन्यास and अप्रस्तुतप्रशंसा here.

i. 3<sup>1</sup>. तद्यावदिदानीं—What follows is a poetical device to introduce the principal character of the play. The Manager and his wife translate themselves to Pātālputra of the time of Chandragupta *ahas* Chandra. There is the towntalk of Rākshasa seizing Chandra ; and the Manager's wife is led by it to understand that there is to be the seizure of Chandra, the Moon, by Rākshasa, Rāhu, that is to say, the eclipse of the Moon. The Manager explains to his wife that the malignant assailant (Rāhu) may assail Chandra in full splendour, but to no purpose. For, the union of Budha saves Chandra. Indignant at the talk of the seizure of Chandra, that is, Chandragupta, Chāṇakya enters and the play begins, the Manager and his wife retiring.

1 3<sup>1</sup>. **संगीतकम्**—Originally signifying the triad of **नृत्य, गीत** and **वाद्य**, the term comes to mean any one of the three by the process of **लक्षणा**, see Chaturakalnatha in S.R.1.121. In the passage under notice it signifies 'acting,' as also in the prologues of Nāg. Māl. &c In Māl, 1. 52., it means playing on musical instruments and in K p. 20 M III, it denotes dancing.

I. 4 **गन्ध** m pl aromatics; **गन्ध** m sing. smell

I 5 **गुणवत्युपाय**--For the six gunas or courses of action in dealing with an enemy see Ak.—**संधिर्ना विग्रहो यानमासनं द्वैधमाश्रयः**; and for the four Upāyas or statesmanly tactics cf. Kām 18 3 **साम दानं च भेदश्च दण्डश्चेति चतुष्टयम्**. The establishment of order or stability as opposed to disorder or anarchy is **स्थिति**. The triad of **धर्म, अर्थ** and **काम** is **त्रिवर्ग** There is a fusion of **श्लेष** and **रूपक**

1. 5<sup>6</sup>. **उवणिमन्तिदा**—The feeding of Brāhmaṇas relates to the Śrāddha ceremonial. Of all Śrāddha seasons the eclipse day is the most meritorious, Cf. V P. **राहोश्च दर्शने दत्तं श्राद्धमाचन्द्रतारकम् । गुणवत् सर्वकामीयं पितृणामुपतिष्ठति ॥** The scriptures enjoin that the Śrāddha offering should be made just at the time when the moon is in the *umbra*. Ap. D S. II, 7 18, 23-25 The offering on the eclipse day consists of money presents, uncooked food or rich sweetmeat (see **पाकविशेष** of the play).

1 5<sup>9</sup> **उवरज्जदि किल चन्दो ति**—This is the reading of H(M). Others insert **भञ्जवं** before **चन्दो** which is rejected, because it cannot be construed with **चन्द्र** meaning **चन्द्रगुप्त**, 1. 5<sup>11</sup> **णअरवासी**—Here **णअर** by pre-eminence denotes the city of Pāṭaliputra, and the public report pertains to the designs of Rākshasa against Chandragupta.

1 5<sup>13</sup> **चतुःषष्ट्यङ्गे ज्योतिःशास्त्रे**—According to **गर्गसंहिता** there are 24 principal themes (**अङ्ग**) and 40 subordinate ones (**उपाङ्ग**), together making up the 64 *āṅgas* of the science of heavenly bodies.

I. 5.<sup>14</sup> चन्द्रोपरागं प्रति तु त्वं केनापि विप्रलब्धासि—The Manager's wife is not deceived by anybody She is simply misled or deluded. So I propose to drop केनापि and interpret विप्रलब्धा by misled or deluded.

१ 6 क्रूरग्रहः स०—Cf Bri S 5, 17 and गर्भे quoted by Utpala thereon For ग्रह in the sense of राहु see A. S 601; see also R. II 28 What बुधयोग is and how it averts the malicious attack of राहु on the moon, it is difficult to say It is alluded to in Amarachandra's B. B. १ 8 and in the Gujarati poet Premānand's D. H. 23 3

The incomplete verse is understood differently by Chāṅkaya who overhears the Manager To him it signifies that the malignantly-resolved Rākshasa, in concert with Malayaketu, seeks to assail by might and main Chandragupta strong (lit perfect) in all the members of the body politic At this he becomes so very wrath that he does not stop to hear the concluding portion of the verse, but burning with rage, impatiently exclaims आः क एष &c. In the interpretation put upon it by Chāṅkaya ग्रह signifies resolution The term केतु donotes मलयकेतु whereof the initial member is dropped, compare भामा for सत्यभामा and दत्त for देवदत्त. The elision of the final member gives चन्द्र from चन्द्रगुप्त and शकट from शकटदास Compare गुरु for शिवगुरु in S. Ś. J. 2 21 The rule of syllabic elision confined to proper nouns in Sanskrit is extended to common nouns in Prākṛit and in modern Vernaculars of the Sanskrit stock, e g Pr अजुओ D. N. १ १७, Sk. अयुक्पर्ण; Pr छिण्णो D. N. III 27, Sk छिन्नचारित्र । Guj मेना, Pr. मयणसलाया D. N. VI ११७; Guj सीमन्त, Sk सीमन्तोन्नयन The term मण्डल is the collective designation of the seven members (अङ्ग or प्रकृति) of the body politic, which are given in the following verse—स्वाम्यमात्यश्च राष्ट्रं च दुर्गं कोशो बलं सुहृत् । परस्परोपकारीदं सप्ताङ्गं राज्यमुच्यते ॥ Kām. IV, १. When all the members are whole and strong the Maṇḍala is said to be संपूर्ण, and the king is संपूर्णमण्डल; see Kām. VIII 3 and ड. नि. thereon.

The verse कूरग्रहः स० is quoted in Vāgbhata's Kā to illustrate the author's proficiency in ज्योतिष. The figure of speech is श्लेष.

I 6 चन्द्रं संपूर्णमण्डलम्—is the reading of T(PE) and H. Others give चन्द्रमसं—पूर्णमण्डलम्. It remains to be seen whether this is to mean असंपूर्णमण्डलं चन्द्रम् or पूर्णमण्डलं चन्द्रमसम्, taken with reference to Chandragupta. The former construction attributes weakness to Chandragupta, a statement which Chāṇakya is sure to have resented. But there is no specific indication of it in his speech. The latter construction is admissible but not likely. For the name that is re-uttered is surely चन्द्र and not चन्द्रमस्. So the reading of the majority is rejected.

I. 7 कौटिल्यः कुटिल—One of the ancestors of Vishnugupta *alias* Chāṇakya was कुटिल, after whom he is called कौटिल्य. For further information see the Introduction. The proper noun कौटिल्यम् should not be confounded with the abstract noun कौटिल्य meaning crookedness. मौर्येन्दोः Of Chandra (*i.e.* Chandragupta) the Maurya सनामनः (समानं नाम यस्य, तस्य; bahuvrīhi)—of his name sake प्रस्तावना—It is thus defined—नटी विदूषको वापि पारिपाश्विक एव वा। सूत्रधारेण सहिताः संलापं यत्र कुर्वते। चित्रैर्वाक्यैः स्वकार्योत्थैः प्रस्तुताक्षेपिभिर्मिथः। आमुखं तच्च विज्ञेयं नाम्ना प्रस्तावनापिसा ॥ S.D.VI.

I 7<sup>2</sup> ततः प्रविशति शिखां—Chāṇakya's touching the lock of hair on his head for a fresh vow and his defiant speech are suggestive of his pretended arrogance which is meant to lead to a public rupture with Chandragupta.

The manuscripts read मुक्तां शिखां परामृशन्. But the lock of hair must have been tied up on the fulfilment of the vow of extirpating the Nandas. So the hair cannot be loose. I have accordingly dropped the word मुक्ताम् which has been interpolated in the stage direction.

I 8 बध्यमानां...को नेच्छति शिखां मे—The present participle बध्यमाना implies a recent past action, see P. III. 3. 131. The interpolation of मुक्ताम् in the stage direction, referred to in the

preceding note, may be traced to बध्यमानाम् being taken to denote the present. The stanza नन्दकुल० is quoted in Alam. kau. as an instance of मालारूपक.

I 9. उलङ्घयन् मम—There is a fusion (संकर) of उपमा and परंपरितरूपक here. The stanza contains the वह्निपतङ्ग maxim.

1. 9<sup>6</sup> कार्याभियोग एव—Chāṇakya says this to allay the fears of his pupil, observing the trepidations of the latter. i. 9<sup>13</sup> प्रकाशी-भवन्तम् is equivalent to प्रकाशीभूतम्; see the note on बध्यमानाम् supra. i. 9<sup>12</sup> सोहम् .कुतः .यस्य मम—The particle कुतः is here superfluous; Cf Nāg. IV. अहो जगद्विपरीतमस्य महासत्त्वस्य चेतः .कुतः .प्राणान् .एष साधुस्तृणमिव .यः परार्थं जहाति The expletive character of कुतः in Sanskrit finds a parallel in the use of the Gujarati particle के in the following sentence '—कोइ नोकरी एवी नथी के जेमां माणस दरेक वात पोतानी मुनसफीथी करी शके The particles कुतः and के, derived from किम्, introduce subordinate relative sentences in Sanskrit and Gujarati

I. 10. श्यामीकृत्याननेन्दून्—The personification of दिश as अङ्गना or युवति is very common in Sanskrit literature Here, however, we have the personification of युवति as दिश in consequence of the faces of the wives of the enemies being represented as so many Moons The stanza contains the figures समस्तवस्तुविषयरूपक and परंपरितरूपक It may be noted here that the use of the simile ज्वलन इव वने is meaningless after the express identification of क्रोध and वह्नि. The stanza contains the दग्धे-न्धन-वह्नि maxim

I 11. शोचन्तोऽवनतैः—The present indicative पश्यन्ति expresses a recent past action here, see P. III. 3. 131 वर्तमानसामीप्ये वर्तमानवद्वा. The figure of speech is पर्याय coupled with उपमा.

I. 11<sup>1</sup>. प्रतिज्ञाभर—Here भर signifies अतिशय. शस्त्रं धारयामि—Chāṇakya continues to wield the sword ( शस्त्र ) which is the Minister's badge of office, and does not retire to the penance forest only for the sâke of Chandragupta.

I. 12. समुत्खाता नन्दा—There is the union (संसृष्टि) of उपमा

and यथासंख्य here. As हृदयरोग or हृद्रोग is one and not many and as उत्खात is more appropriately predicable of शल्य I have preferred हृदयशल्यः to हृदयरोगाः in the text. शल्य in the sense of a barb is both masculine and neuter, see Ak. वा पुंसि शल्यं शङ्कुर्ना ॥

1 12<sup>1</sup> अथ वा अग्रहीते—In the determined opposition of Rākshasa who identified himself with the cause of his fallen master and waged war to death, the spirit of Nanda was still alive Hence the statement किमुत्खातं नन्दवंशस्य. In order to make the Maurya king secure, it was necessary to subdue the opposition of Rākshasa and to win him over.

1 13 ऐश्वर्यादनपेत—For the कर्मप्रवचनीय construction तं गच्छन्त्यनु see P 1 4 90. The adjective निःसंग means disinterested or void of cupidity here, see Tr. Ś. रागसङ्गौ तु गृध्नुता. The figure of speech is काव्यलिङ्ग.

1 13<sup>1</sup>. अत एवास्माकं—Construe अत एव 'कथमसौ वृषलस्य साचिव्यग्रहणेन सानुग्रहः स्याद्' इत्यस्माकं त्वत्संग्रहणे यत्नः । Dr. Hillebrandt proposes to omit त्वत्संग्रहणे

1. 14 अप्रज्ञेन च—Construe the latter half as follows:—भूतये समुदिताः प्रज्ञाविक्रमभक्तयो येषां गुणाः ते नृपतेर्भृत्याः । इतरे संपत्सु चापत्सु च कलत्रम् ( इव ). A servant ( भृत्य ) is supported ( म्रियते ) and he renders service. A wife ( भार्या ) has to be supported ( भरणीया ), but she does not serve. A servant who does not render service to his master is just in the category of wife ( कलत्र or भार्या ) to him. The figure of speech is अप्रस्तुत-प्रशंसा.

1 14<sup>1</sup>. नशयान is a सुप्सुप्समास, see Kāvyaḷ. Sū V. 2. 12. नैकशद्वः सुप्सुपेति समासात्. Here we have an enumeration of the measures taken by Chāṇakya to counteract and modify the hostility of Rākshasa. 1 14<sup>2</sup> विषकन्या, विषकन्यका, विषमयी कन्या or विषाङ्गना, the poison-maid, was a beautiful damsel, whose system was charged with poison to such an extent that an intercourse with her was believed to cause death; see Susr; I. 5. विषकन्योपयोगाद्वा क्षणाञ्जह्यादसून् नरः. see also As. Śū.



आजन्मविषसंयोगात् कन्या विषमयी कृता । स्पर्शोच्छ्वासादिभिर्हन्ति  
 तस्यास्त्वेतत् परीक्षणम् ॥ तन्मस्तकस्य संस्पर्शान् म्लायते पुष्पपल्ल-  
 वौ । शय्यायां मत्कुणैर्वस्त्रे युकाभिः स्नानवारिणा । जन्तुभिर्घ्नियते  
 ज्ञात्वा तामेवं दूरतस्त्यजेत् ॥ . She is different from her namesake  
 of astrology, born under an inauspicious configuration of planets.  
 She is also to be distinguished from योगनारी or योगाङ्गना of  
 Dk, a very siren employed to poison an enemy secretly  
 Mr Tawney directs the attention of the reader to the 11th tale  
 in the *Gesta Romanorum*, where an Indian queen sends a poison-  
 maid to Alexander the Great Aristotle frustrates the stratagem ;  
 see Lau 1 14<sup>4</sup> जनापवाद m—an evil report among the people.  
 i 14<sup>7</sup> अभिव्यक्तये—for demonstration, to demonstrate 1 14<sup>7</sup> The  
 clauses शक्यः खल्वेष ...प्रमार्ष्टुमिति are subordinate sentences  
 showing cause depending on the principal sentence लोकप्रत्ययार्थम्  
 ...भागुरायणेनापवाहितः...मलयकेतुः ।

With शक्यः read in the first clause, we have to supply शक्यम्  
 in the second to agree with अयशः which is neuter 1 14<sup>10</sup> नाना-  
 व्यञ्जनाः—compare वैतालिकव्यञ्जनः II 2359 1 14<sup>11</sup> प्रचारगतम्  
 —all about their doings, movements 1 14<sup>12</sup> कृतककृत्या—  
 the condition of seeming malcontents There are four types of mal-  
 contents, क्रुद्धकृत्य, लुब्धकृत्य, भीतिकृत्य and अवमानितकृत्य,  
 their grounds of disaffection being anger, cupidity, fear and indignity,  
 see Nīti. V. स्वामिदोषस्वदोषाभ्यामुपहतवृत्तयः क्रुद्धलुब्धभीतावमा-  
 निताः कृत्याः ; see also Kām XVIII. 24. 26. and Ar. Daṇḍin  
 speaks of them in Dk. The term is twice used by Viśākhadatta  
 in the political signification, see acts II. 7<sup>6</sup> and IV 2. It occurs  
 in Rām II. 100 69, H. V. XIV, 17. Yaś. pp 400 ll. 4, as also  
 in Susr. K. 1. 3. and As. S. Śū. For the grounds of disaffection  
 of भद्रभद्र and others see act III 24<sup>17-31</sup> सहोत्थायिन—  
 a companion in war. 1 14<sup>13</sup> प्रधानपुरुष—a person of eminence,  
 hence a high official.

The use of कृत्य m, a malcontent, being mostly confined to  
 polity, its meaning was early forgotten, which gave rise to

mislections in general literature Thus in the passage **तेषु तेषु कृत्येषु प्रासरन् परोपजापाः**, of Dk just referred to, **कृत्येषु** has been changed to **अकृत्येषु** by some ignorant revisionist; and in the text before us **कृतककृत्य** has been corrupted to **कृतकृत्य**. Two more cases of syllabic elision occur in the play, one in act III, 19<sup>7</sup>—**कौमुदीमहोत्सवप्रतिषेधस्य किं फलमार्यः पश्यति**, and the other in act V, 9<sup>22</sup>—**एतेषामध्ये केचिदरेः कोशहस्तिभ्यामर्थिनः**, where we have to read **पश्यतीति** and **कोशहस्तिकाभ्यास्** respectively, as will be explained later. **कृतकृत्य** adj would mean gratified, satisfied, whereas **कृत्य** m means a dissatisfied person, a malcontent, and **कृतककृत्य** a seeming malcontent. It is true that **भद्रभद्र** and others had been raised to posts of eminence and gratified, but latterly they were turned into seeming malcontents by Chāṇakya for political purposes as will appear in act III I, therefore, read **कृतककृत्य**. **परिकल्पितावरणमङ्गला** of Virarāghava in U. also presents a case of syllabic elision It should be, as I understand, **परिकल्पितावतरणमङ्गल** . For **अवतरणमङ्गल** or **अवतरणक** see K. p 68 The variants **परिकल्पितविमानावतरणमङ्गला** and **परिकल्पितरथावतरणमङ्गला** lack the sense of **अवतरणक** and are to be rejected 1 I4<sup>13</sup> **तीक्ष्णरसदादीनाम्**—see Val—**रसाधानं विषाधानं तीक्ष्णा मर्मणि घातकाः** । The term **तीक्ष्ण** occurs in Mv. V. and A. R. V. In the latter play Śūrpanakhā is spoken of as **रसदा**. 1 I4<sup>14</sup> **क्षितिपतिप्रत्यासन्न** m. a personal attendant of the king, a *Hazuri*. 1 I4<sup>15</sup> **औशनसी दण्डनीति**—the science of politics expounded by Uśanas or Śukra. This sage is highly respected as a political thinker He is the last of the divine compilers of Nīti, see Mb. XII. 59. 29. 8, 85 Kautilya makes obeisance to him and often refers to him as his **अर्थशास्त्र**. He recognised **दण्डनीति** only as **विद्या**, rejecting **त्रयी**, **वार्ता** and **आन्वीक्षिकी**, and advocated the policy of **सिन्नाप्ति**. His work is lost, the so-called **शुकनीति** being a modern fabrication 1 I4<sup>19</sup> **अनुष्ठेयं भविष्यति** is equal to **अनुष्ठास्यते**. 1 I4<sup>20</sup> **अस्मत्तः** stands for **अस्माभिः**. The suffixes **तस्**,

त्रा and त्र afford early glimpses of the analytical structure in the synthetical Sanskrit ११४<sup>20</sup> प्रधानप्रकृति—the principal member of the body politic, that is to say, the king. प्रकृति, a constituent of State is synonymous with अङ्ग a member of the body politic, see Ak.—स्वाम्यमात्यसुहृत्कोशराष्ट्रदुर्गबलानि च । राज्याङ्गानि प्रकृतयः Of these, the king is the chief, hence he is called प्रधानप्रकृति see यथा प्रधानमनुगच्छन्त्येव II, प्रधानवैरम् III.12. and उत्तमाङ्ग VI 5 The term is used by Bhavabhūti in Māl X—प्रधानप्रकृतिकोपस्त्वेषं परिहृत. In politics तन्त्र n signifies internal administration, see Nīti. V—स्वमण्डलपालनाभियोगस्तन्त्रम् ।

I 15. स्वयमाहृत्य—Compare Nīti V.—का नाम निर्वृतिः स्वयमूढनृणभोजिनो गजस्य. There is a fusion ( संकर ) of अप्रस्तुत-प्रशंसा and तुल्ययोगिता. ११५<sup>1</sup> यमपटिक—See Hch p. 170.—प्रविशन्नेव च विपणीवर्त्मनि कुतूहलाकुलबहुलबालकपरिवृतमूर्ध्वयष्टिविष्कम्भवितते वामहस्तवर्तिनि भीषणमहिषारूढप्रेतनाथसनाथे चित्रवति पटे परलोकव्यतिकरमितरकरकलितेन शरकाण्डेन कथयन्तं यमपटिकं ददर्श । The instrumental यमपटेन denotes साहचर्य.

I 16 पणमह जमस्स- The term जमस्स, coming from यम् P. १ is suggestive of the all-subduing power of the God of Death; and the diminutive देवपहि, derived from देव with the suffix क, implies a sort of contempt of other gods तडफडन्तं—see D. N. V. 59 —तडफडिअं परिचलिअम्मि and compare Gujarāti तडफड or तरफड. The form देवपहि reminds us of Vedic देवेभिः The stanza has a hidden meaning ( वस्तुध्वनि ) The speaker says by implication :—“Ye adherents of the Nandas ! Make your homage to all-subduing Chānākya. Of what avail are others ? He punishes with death all those who profess devotion to others, their souls trembling in mortal agony.” The stanza serves as a premonition ( षताकास्थानक ) as it shadows forth the execution of Śakatadāsa and the arrest of Chandanadāsa

I. 17. पुरिस्सस्स जीविद्ववं—The stanza by implication ( वस्तुध्वनि ) points out the advantages of winning the good graces of

Chānakya by loyalty ( भक्ति ) विसमादो is the double masculine ablative singular formed from the ablative singular विसमा ( Sk., विषमात् ) by the addition of the suffix दो ( Sk तस् ) with a view to distinguish it from the nominative plural विसमा ( Sk. विषमाः ) On the shortening of the long vowel ई of गृहीत in Prākṛit see Hai. V VIII, I 101—पानीयादिष्वित् The पानीयादि class, according to Pr K1, is as follows—पानीयं त्रीडितालीके द्वितीयं च तृतीयकम् । तथागृहीतमानीतं गभीरं च करषिवत् । इदानीं च तदानीं च पानीयादिर्गणो मतः. The stanza contains the figure अर्थान्तरन्यास Coupled with it there is काव्यलिङ्ग in the first half and व्याघात in the second 1 17<sup>1</sup> जाव एदं गाभामी । see Hch 52 :—यमपटिका इवाम्बरे चित्रमालिखन्त्युदगीतकाः 1 17<sup>1</sup> सुगृहातनाम्नः—See Tr. Ś—अथ यः प्रातः स्मर्यते शुभ-काम्यया । स सुगृहीनामा स्यात् ; see also Jagaddhara on Māl. I. सुगृहीतं शोभनोच्चारणं बलिकर्णादिष्वन्मङ्गल्यं नाम यस्य . 1 17<sup>6</sup> अत्तणो केरअस्स मह धम्मभादुणो घरं होदि—The speaker means to say that since Chānakya was not a disbelieving Bauddha or Jain but a devout follower of the orthodox faith, he would be glad to hear his religious discourses This is, of course, a pretext of the spy in disguise to get admission धर्मभाता ( धर्मेण भ्राता ) is a सुप्सुप्समास केर or केरअ is a Prakṛit postposition expressing possessive relation, see Hai V VIII 2 147—इदमर्थेस्व केरः. It is related to Sanskrit ईय and कीय. Though originally a derivative suffix, it is used as a separate word and the noun or pronoun of which it forms a possessive adjunct is put in the genitive case ; see Māl VII तस्स य्येव केरअस्स अत्तणो सरीरस्स In the same way the suffix तण derived from the Sanskrit secondary suffix तन is turned into a possessive adjunct governing the genitive case in the Apabhraṁs'a see. Hai V VIII 4 422.—संबन्धिनः केरतणौ 1 17<sup>11</sup> ण सव्वो सव्वं जाणादि—see Mb. III. 72.4 --सर्वः सर्वं न जानाति सर्वज्ञो नास्ति कश्चन । नैकत्र परिनिष्ठास्ति ज्ञानस्य पुरुषे क्वचित् ॥ If the speaker be quoting a portion of this stanza, the text should read सव्वो सव्वं ण जाणादि . We shall have to note such transpositions later on 1 17<sup>15</sup> सर्वज्ञतासु-

पाध्यायस्य see *infra* act VII; 8,—आकरः सर्वशास्त्राणां० 1 17<sup>17</sup>  
 कास चन्दो अणभिप्पेदो—The question ostensibly partakes of the nature of an enigma, to which the reply is कमलाण What the speaker insinuates is noted below in the comment on कमलाण मण० कस्स चन्दो अणभिप्पेदो—A glance at the next speech of the spy and the speech of Chānakya that succeeds shows that the dislike or hatred referred to is not confined to one person. I, therefore, read कास (Sk केषाम् ) instead of कस्स (Sk कस्य ), for which see Hā V VIII. 3. 63 1 17<sup>21</sup>. तुमं दाव एत्तिअं जाणासि—The present indicative जाणासि here stands for the potential or imperative as does हरन्ति for हरन्तु in Śi IV 66. The case is reversed in Yaś II p. 24, where the potential नीयेत does the office of the present indicative नीयते .

I. 18 कमलाण मण०—The speaker insinuates that there are persons in Pushpapura who outwardly affect loyalty, but inwardly hatch treason The stanza contains the figure अप्रस्तुतप्रकैसा. रूवाहिन्तो—In the Prākṛit हि, चो and हिन्तो are ablative terminations serving for the singular and the plural alike. Of these हि bears an affinity with भ्यम् and ह्यम् surviving in युष्मभ्यम्, अस्मभ्यम्, तुभ्यम् and मह्यम्; and through भ्यम् and ह्यम् is related to भ्याम्, भ्यस् and भिस् The sanskrit भ्यम् and ह्यम् and the Prākṛit हि do not distinguish singular from the plural. चो, too, which is derived from Sanskrit तस् makes no distinction of number as it is not an inflectional case termination हिन्तो presents a combination of हि and चो as सुन्तो does of सु and चो. The superaddition of चो helps to avoid the confusion of the instrumental plural रूआहि and the ablative singular रूआहि The nasal in हिन्तो and सुन्तो compensates for the loss of the first member of the conjunct चो

1. 18<sup>9</sup> प्रकृतिचित्तपरिज्ञाने—Here प्रकृति denotes citizens; see Med --प्रकृतिर्गुणसाम्ये स्यादमात्यादिस्वभावयोः । योनौ लिङ्गे पौरवर्गे.

1 18<sup>14</sup> The phrase अथ किम् implies अङ्गीकार; see Hā 266

1. 18<sup>16</sup> अत्थि एत्थ णअरे—Here अत्थि ( Sk. अस्ति ) is an xpletive. It is used as an introductory particle. In 1 18<sup>15</sup> किंद्

उण the particle उण also is an expletive. 1. 18<sup>17</sup> चन्दसिरिणो is equal to श्रीचन्द्रस्य, that is, श्रीमत्तश्चन्द्रस्य in Sanskrit. The inversion is warranted by the oft-quoted rule—प्राकृते लिङ्गवचनमतन्त्रं पूर्वनिपातानियमश्च. 1. 18<sup>36</sup>, कायस्थ इति लघ्वी मात्रा— The term मात्रा here and in महामात्र signifies 'rank, dignity'. कायस्थ, therefore, does not denote the caste, but signifies a *scribe* or *clerk* in the passage before us 1. 18<sup>40</sup>. श्रेष्ठी ( श्रेष्ठं घनादिकमस्त्यस्य )—a rich man, a wealthy head of a guild 1. 18<sup>40</sup>. In place of जस्स गेहे I propose to read जस्सि (Sk यस्मिन्) in the text corresponding to अनात्मसदृशे and चन्दनदासे in the next speech See also Mk I—पुरिसेसु णासा णिक्खिविधन्ति ण उण गेहेसु 1. 18<sup>43</sup> न्यासीकृत्य (अन्यासं न्यासं कृत्वा *ie* न्यासमिव समर्प्य) —note the form The terms बद्धपक्षपात, प्रियवयस्य and सुहृत्तम mark and differentiate Rākshasa's intimacy with jīvasiddhi, Śakataḍāsa and Chandanadāsa respectively 1. 18<sup>50</sup> प्रणय—attachment, प्रणयिन्—having attachment, attached, hence ननु वक्तव्यं राक्षस एवास्मदङ्गुलिप्रणयी संवृत्तः—I, here have Rākshasa attached to my finger, so to say, that is, Rākshasa will now seek me, he will, of himself, fall into my clutches Compare Ku. V 11—कृतोऽक्षसूत्रप्रणयी तथा करः Chāṇakya means to say that the acquisition of Rākshasa's ring paves his way to bring about his surrender In an instant he here forms, in his mind, the entire plan of severing Rākshasa from Malayaketu and securing him, which is detailed in the last three acts of the play. 1. 18<sup>50</sup> विस्तर meaning detailed description, should be distinguished from विस्तार signifying expanse; see P. III 3 33, 57. and Ak —विस्तारो...व्यासः स च शब्दस्य विस्तरः 1. 18<sup>60</sup> पञ्चवरिस-देसीओ—nearly five years of age, see P. V. 3 67—ईषद-समाप्तौ कल्पदेश्यदेशीयरः . 1. 18<sup>60</sup> अववरक m an apartment From it is derived ओरडो in Gujarāṭī The causal दापित stands for the primary दत्त 1. 18<sup>67</sup> Nipunaka is not a garrulous character. He is the least likely to indulge in the trite comparison of पणाम-णिहुआ कुलवह् विअ in the presence of Chāṇakya whose very looks are awe-inspiring To me the words seem spurious. So I

propose to omit them 1 18<sup>89</sup> गृहीतो जयशब्दः—The customary salutation जेदु अज्जो is hailed by Chānakya as an auspicious utterance presaging his triumph 1 18<sup>105</sup> वृषलाद् भूषणानि प्रतिगृह्य—Chānakya directs Viśvāvasu and his brothers to see him on their way back, for the scheming king-maker wants to trump the ornaments through the first named on Rākshasa without his knowing that they were of Parvatāka. In the fictitious letter which is fathered on Rākshasa these ornaments are described as presents from Chandragupta to Rākshasa 1 18<sup>107</sup> उत्तरोऽयं लेखार्थः—The fictitious letter is given in act V 9<sup>17-25</sup>

I.19. कौलूतः—The king of Kulūta, modern Kulu. The kingdom is on the right bank of the Sutlej, south-east of Kāshmir and north-east of the Jālandar Doab. It was a flourishing state in the 7th and 8th centuries. It is mentioned by Varāhamihira, Bāna and Yuan-Chwang मलयनरपतिः सिंहमादः—The territory ruled by Simhanāda ( मलयजनपद ) lay in the Himālayas between the Rapti and the Gandakī. Its situation is roughly indicated by modern Malebhum in Nepāl. The hill-state of Malayaketu was bounded on the east by मलयदेश, on the south by कुलूत and on the west by काश्मीर. The fictitious letter of the fifth act proposes the partition of the kingdom of Malayaketu by these three states. They must, therefore, be conterminous with it. It is to be presumed that the father of Malayaketu was called पर्वतक, पर्वतेश्वर or शैलेश्वर from his having ruled over पर्वतदेश. Varāhamihira mentions the Pārvatīyas in his Br1 S. The fact of the king of the Pārvatīya being designated मलयकेतु with which the reader is requested to compare चिन्ध्यकेतु of Priy D, induces me to suppose that the Pārvatīyas were an offshoot of the Himālayan Malayas. पारसीकाधिराजः—The Pārasīka country is Persia. It is mentioned by Bāna in Hch VII— नहसीय एवान्तरं तुषारगिरिगन्धमादनयोरुत्साहिनः, किष्कुस्तुरुष्कविषयः प्रादेशः पारसीकदेशः शशपदं शकस्थानम्. चित्रगुप्तः प्रमार्ष्टु—Chānakya means that Chitraḡupta should not thenceforth be anxious about the five Mlechchha kings, for he would speed them off to

the realm of Yama even before the expiration of their full term of life. The sentence refers to their untimely and grueful end described in *act V*. चित्रगुप्त is the accountant of यम. It is his duty to see that no one exceeds the lease of life granted to him or her. *Vide* स्थलबिलजलान्तरालविहारिणां प्राणिनामद्यापि चित्रगुप्तेनापरिमृष्टमानत्वादनासादितर्हिसः—Yaś II 221. The figure of speech in the last line of the stanza is काव्यलिङ्ग. 1 19<sup>1</sup> सर्व-मनभिव्यक्तमेवास्ताम्—Chānakya changes his mind, as he wants to get the letter written by Śakatadāsa. 1. 19<sup>3</sup>. प्रयत्नलिखितानि—inscribed with effort अस्फुट—*not* graceful. In ancient times there was oral teaching and every thing was learnt by rote. Pandits knew how to write, but their writing lacked grace and ease. 1 19<sup>3</sup>: वत्स श्रोत्रियाक्षराणि०—here and अहो दर्शनीयान्यक्षराणि *infra* are meant to allay the suspicions of the pupil as to why Chānakya got the letter written by another person, 1 19<sup>4</sup>. केनापि stands for the correspondent, कस्यापि for the addressee and स्वयम् for the carrier, that is Siddhārthaka in the present case. किमपि refers to the oral clue वाच्यम् is the passive potential participle of the causal of वच् 1 19<sup>5</sup>. The suppression of the name of Chānakya as the author of the letter to be written and the specific mention of Siddhārthaka as its carrier are meant to hoodwink Śakatadāsa. बाह्यनामन्—the address on the outer side of a letter, superscription. 1. 19<sup>13</sup> मुद्रय—As regards the practice of stamping letters with red chalk (धातुद्रव) and such other material see P.C. VIII 34. 1. 19<sup>17</sup> भयसंज्ञां ग्राहयितव्याः—should be made to experience the sense of fear or danger. 1 19<sup>17</sup> भयापदेश—manifestation of fear. 1 19<sup>20</sup> कर्णे । एवमिव—see the anonymous verse quoted by Vīrarāghava in his commentary on U --अर्थस्त्वेकेन विज्ञेयः पश्चाज्ज्ञाप्यः प्रसंगतः । कर्णे एवमिवेत्युक्त्वा काव्यबन्धे प्रयुज्यते ॥ see also Kāṭayavema on M I 60. 1 19<sup>24</sup> कालपाशिको दण्डपाशिकः—The term दण्डपाशिकः (दण्डपाशा प्रहरणे अस्य, see P. IV 4. 57) denotes the head of the metropolitan police. It occurs in Brī Kath I 2 139. The word is also written दण्डपाशिक. In Pt. II. 2. it is mis-spelt दण्डपाशक and in Brī. Kath. I. 19. 83. 95. 138.



141 185. **दण्डवासिक**, The name proper, of the officer here is **कालपाशिक** for he is inexorable like Yama whose weapon is **कालपाश** The reading **कालपाशिको दण्डपाशिकश्च** is palpably wrong 1 19<sup>30</sup>. **अस्मच्छरीरम्**—The first personal pronoun stands for Chandragupta In the text handed down to us Chāṇakya instructs Siddhārthaka how he is to effect the rescue of Śakatadāsa from the place of execution, and take him to Rākshasa whom he is enjoined to serve till the enemy are very near Pāṭalīputra, when he must father the murder of Parvatāka on Rākshasa in the manner whispered to him At the place of execution he is to put on an angry scowl and at the same time wink at the executioners with the right eye significantly, who, thereupon, are to fly for their life in terror All this is said and done in the hearing of Śāringarava and in his presence, which is contrary to Chāṇakya's habitual circumspection After this Chāṇakya issues orders in the name of Chandragupta to impale Śakatadāsa and banish Jīvasiddhi It is putting the cart before the horse Evidently the text is corrupt It has suffered from transposition of speeches. While Siddhārthaka is engaged in stamping the letter by means of the signet ring of Rākshasa, Chāṇakya sends off Śāringarava to the head of the metropolitan police with orders to banish Jīvasiddhi and impale Śakatadāsa By this time the letter is stamped and Chāṇakya in secret tells Siddhārthaka to go to the place of execution, frighten the executioners out of their wits with threatening looks and carry off Śakatadāsa safe to Rākshasa, whom he should serve till the right time comes for fathering the guilt of the murder of Parvatāka on Rākshasa Agreeably to this the text has been rectified in the foot-note on page 12, to which the attention of the reader is drawn 1 19<sup>34</sup> **अज्ज गहीदो**—This incomplete utterance of Śakatadāsa, coming after the speech **अपि नाम दुरात्मा राक्षसो गृह्येत** of Chāṇakya is construed by the latter as prophetic It is an auspicious augury, and Chāṇakya rejoices at it.

I. 20 **चाणक्यमि अकरणे**—The locative **चाणक्यमि** stands for

the instrumenta , compare , भावे ध्रुणे पुणे ति सं भणादि । किं हगे शलावके कोइके कुभके वा । Mk VIII, where ध्रुणे does the office of पुणेण, see Hai V VIII 3 135 द्वितीया-  
 तृतीययोः सप्तमी The Sanskrit pronominal case ending in स्मिन् appears in Prākṛit as स्मि, स्सि ( Jain Prākṛit सि or अँसि ) and हिं. Of these स्सि and हिं are applied to pronouns and स्मि to nouns and pronouns alike The stanza contains the figure अप्रस्तुतप्रशंसा 1 20<sup>15</sup> किं ण जाणादि अज्जो—The interrogative construction is somewhat inappropriate in the mouth of the honey-tongued lapidary 1, therefore, propose to read णं जाणादि अज्जो 1 20<sup>16</sup> परिहवादो वि महन्तं—the positive महन्तं stands for the comparative 1 20<sup>17</sup> उच्चितमेवेदमस्मो—There is a sly reference here to the close intimacy of the lapidary with the Minister Rākṣasa 1 20<sup>18</sup>, अपि प्रचीयन्ते—This is the customary greeting to a tradesman; see अनष्टं वैश्यम्. Ap D S. I. 4. 14, 18 The speeches अपि प्रचीयन्ते and अहं इं । अज्जस्स प्पसाएण अन्नण्डिता वणिज्जा are general statements introductory to the particular question which follows 1 20<sup>27</sup> न खलु चन्द्रगुप्तदोषा अर्थाक्रान्तपार्थिवगुणान् स्मारयन्ति प्रकृतीः—The construction, though irregular, is sanctioned by usage Compare Bh. XVII 100 ततो वातस्मिन् शस्त्रमस्मार्यत महिपतिः 1 20<sup>29</sup> सारअणिसा० --This is apparently a metrical passage turned into prose It is restored to its metrical form at the bottom of page 15. 1. 20<sup>37</sup> नन्दस्य अर्थरुचेः—King Nanda is said to have been very avaricious His hoards were valued at ninety-nine crores of gold coins He amassed this fabulous wealth with the ambition of attaining to the rank of a yaksha 1 20<sup>38</sup>, अपरिक्लेश is the opposite of परिक्लेश, one of the varieties of दण्ड (punishment), see बधोऽर्थग्रहणं चैव परिक्लेशस्तथैव च । इति दण्डविधानज्ञैर्दण्डोऽपि त्रिविधः स्मृतः ॥ Kām. XVII 9 Harsh measures such as imprisonment, torture &c, come under अपरिक्लेश. 1 20<sup>39</sup> अणुगिर्हादोहि—The lapidary expresses his thankfulness for the non-employment of harsh measures. 1 20<sup>40</sup> कीदिसो उण तिणाणं.—This is a proverb, see कशानुना सह तृणानां कीदशः

कलहः S H 16 The derivative adjectives कीदृशः and ईदृशः are equivalent to the primitive क् and अयम् They are merely interrogative and demonstrative in signification Compare एतादृशम् II 17<sup>3</sup>, तादृशेषु III 25 &c 1 20<sup>53</sup> तत्प्रच्छादनमात्रं दोषमुत्पादयति—Compare प्रस्थितागतौ च निवेदयेत्, अन्यथा ..दोषं भजेत्; Ar 2 36 For संभ्रम in the sense of dismay, panic, see Med 1 20<sup>55</sup> एवं इदं—Mark, the wily lapidary says आसीत् and not अरक्ष्यत् 1 20<sup>70</sup> वाक्छलं—The terms छल and वाक्छल are thus defined—वचनविघातोऽर्थविकल्पोपपत्त्या छलम्, तत् त्रिविधं वाक्छलं सामान्यच्छलमुपचारच्छलं चेति । अविशेषाभिहितेऽर्थे वक्तुरभिप्रायादर्थान्तरकल्पना वाक्छलम् । Nyā Sū I 2 51 53 Thus वाक्छल may be defined as speaking at cross purposes It may be either intentional or unintentional The former is based on wilful misconstruction The latter is simply a case of ignorant blundering When Chānākya says to Chandandāsa राक्षसस्य गृहजनं गृहेऽभिरक्षसि, he means that he has been sheltering the family of Rākshasa in his house The present अभिरक्षसि denotes the *present perfect continuous* tense Chandanadāsa takes it to denote the *present continuous* and denies the charge, for the family of Rākshasa was not in his house at the time Then Chānākya slyly refers to the flight of the partisans of Nanda leaving their family with others without consulting their wishes, and adds that the concealment of the fact only constitutes a crime Chandanadāsa coolly answers that the family of Rākshasa was in his house at the time of the stampede Thereupon Chānākya accuses him of making conflicting statements This he refutes by saying that it is merely a case of ignorant blundering

I 22 विक्रान्तैर्नयशालिभिः—The instability of sovereign power was instanced by the insurrection of Chandragupta, the defection of Parvataka, the risings on the frontier of Śakas, Yavanas etc., and such other incidents. The potential व्यवस्येत् denotes अनव-  
 ष्यति (impossibility); see P III, 3 145, There is a fusion (संश्लेषः) of समासोक्ति and उपमा in the stanza

1 23 आस्वादिताद्भरद्.—The present इच्छति stands for the

potential, compare *K* 157 कुमुदिन्यपि दिनकरकरानुरागिणी भवति । कमलिन्यपि शशिकरद्वेषमुज्झति । निशापि वासरेण सह मिश्रतामेति । ज्योत्स्नाप्यन्धकारमनुवर्तते । छायापि प्रदीपाभिमुखमवतिष्ठते । तडिदपि जलदे स्थिरतां व्रजति । जरापि यौवनेन संचारिणी भवति The employment of the present indicative for the imperative and the potential points to the influence of Prākṛit on Sāṅskṛit So does also the use of participles for verbal forms The stanza contains the fusion (संकर) of उपमा and अप्रस्तुतप्रशंसा 1 23<sup>3</sup> उत्साराणा०—The officers of justice are ordering people to move aside and make way for Jīvasiddhi who is being expelled from the town with disgrace 1 23<sup>14</sup> राक्षसकलत्रप्रच्छादनम्— The generic term प्रच्छादन signifies screening a person in the house as also concealing his or her whereabouts.

I 24 परसंवेदन—Surrender or betrayal of another, of pigeon in the case of Śibi and of the family of Rākshasa in the case of Chandanadāsa संवेदन is here equivalent to निवेदन. For Śibi see *Mb* III 130-131, 196 and *Kathā* VII. 88, 97 1 24<sup>3</sup> अनुभूयतां तर्हि राजकोपः—Chāṅakya means to say that the king will be highly displeased and will punish him severely राजकोप here is contrasted with राजप्रसाद *supra* In no way cowed down, Chandanadāsa defiantly tells Chāṅakya to do his worst *himself*, at which the latter apparently flies into rage and is going to sentence him to death by impalement; but he checks himself midway reserving the sentence of capital punishment to be pronounced by Chandragupta It is on this account that the sentence शीघ्रमयं दुष्टवणिक् is left incomplete Chānakya was going to complete it with the words शूलमारोप्यताम् ; compare the case of Śakatadāsa *supra*

1 25<sup>2</sup> , त्यजत्यप्रियवत्०—The prediction here made is literally verified in the seventh act The figure of speech in the stanza before us is अनुमान

1 25<sup>2</sup> प्रविश्य शिष्यः—On his way back from the gaoler's the pupil of Chāṅakya hears, with dismay, of the forced

release of Śakatadāsa by Siddhāthaka and of the subsequent flight of them. So he *hurries* to his preceptor to apprise him of it. 1<sup>25</sup> संभावय—overtake, seize

I 26 दृष्टवीर्यमहिमा—It is the feminine nominative singular of the *bahuvrīhi* base दृष्टवीर्यमहिमन् without a suffix, or with the feminine suffix आ. The application of the suffix ई would give the feminine form दृष्टवीर्यमहिम्नी. The stanza ये याना० contains the figure काव्यलिङ्ग 1 26<sup>1</sup>. The stage direction प्रत्यक्षवदाकाशे लक्ष्यं बध्वा—should be distinguished from आकाशे. The former is used when a speaker addresses one that is absent as if he were standing in person before him. It is used to introduce an apostrophe. The latter presumes that the addressee is present behind the stage and within hearing.

I 27 On आरण्यक गज see Pāl 1 30. An elephant not herding with others is called एकचर. The reading विगाहमानम् is not acceptable, inasmuch as विगाह् is a transitive and requires an object to complete its sense in the active voice. विगाहमानं—pervaded, penetrated. The stanza contains उपमा.

END OF ACT I

called

Signet Found.

## ACT II

**ततः प्रविशत्याहितुण्डिकः**—On the employment of spies in the guise of यमपटिक, आहितुण्डिक see Niti. V. चारसमु. The double forms आहितुण्डिक P. IV 4 21 and अहितुण्डिक Ak., like दण्डपाशिक and दाण्डपाशिक *supra* are authorised by the rule —सञ्ज्ञापूर्वको विधिरन्ति॥

II 1 जाणन्ति तन्त०—The statement as a promotion (पताका-स्थानक) procuring the disgrace and downfall of Kākshasa, owing to ill-managed internal affairs, ill-judged external relations and ill-kept counsels as a counsellor of Prince Madavaketu तन्त्रयुक्ति—(1) the application of antitoxical herbs, (2) the art of internal administration, see Niti. V युद्धसमु—स्वमण्डलपालनाभियोगस्तन्त्रम् मण्डल—(1) the magic ring preventing the escape of the spell-bound serpent, see Hch. p. 125.—व्यपगमनाशङ्क्या रुन्धन् दश दिशः, (2) the zone of friendly, hostile and neutral states, see Kām. VIII. मन्त्र—(1) spells, (2) political schemes. The figure of speech is श्लेष The name जीर्णविष (Poison-proof) is very appropriately given to the snake-charmer, compare the names निपुणक, प्रियंवदक, करभक etc I propose to read ते सप्पणिवे उवअरन्ति (sk ते सर्पनृपालुपचरन्ति) to suit the scheme of the गायथा metre If we accept the reading ते सप्पणराहिवे उवअरन्ति we get the गीति metre, the use of which is extremely rare in plays anterior to the 8th century A.D II 1<sup>1</sup> भणासि and भणाह (act IV) are present indicative second person singular and plural of भण् with the final अ of the Prākṛit root changed to आ II 1<sup>2</sup> अहं वि अहिणा खेलिदुं इच्छामि—The speaker means that he wants to divert himself with the snake-charmer's exhibition of snake-sports The snake-charmer takes him to mean that he wants to play with snakes in person; and he puts him off with the words णं खेलदि जैव० This is speaking at cross purposes inten-

tionally. ॥ 3<sup>8</sup> राजकुल ॥—The royal household, the king's household, that is, the household of Prince Malayaketu ॥ 3<sup>8</sup>.

जितकाशी ( जितेन जयेन काशते इति ) compare—मत्तकशिनी. ॥.15 अमन्तोसहि०—This is apparently verse turned into prose. It is restored to its original metrical form in the text at the bottom of the page. Its sanskrit rendering is as follows:—नौषधिकुशलो व्यालग्राही मत्तो मतङ्गजारोहो । जितकाशी राजकुलसेवक इति च विनाशमनुभवन्ति ॥ Construe नौषधिकुशल इति व्यालग्राही मत्त इति मतङ्गजारोहो जितकाशीति राजकुलसेवकश्च विनाशमनुभवन्ति । Here इति Shows हेतु नौषधिकुशल, like नशयान Act I is a नञ्-समास The figure of speech is दीपक.

II 2 कौटिल्यधीरञ्जु०—The verse bears the same import as the prose that goes before it This is what Mallinātha calls भङ्ग्यन्तर कथन; see com on Śi 3 13—प्रायेणैकार्थमप्यनेकं श्लोकमुक्तिविशेष-लाभाल्लिखन्ति कवयः This is indulged in by Śrīhaṣha in his N to such an extent that it becomes tiresome. The plural उपा-यहस्तैः indicates plurality of statesmanly tactics The figure of speech is रूपक.

II 3 विरुद्धयोर्धृशमिव० —The word वशा is used in a variety of senses, see Mcd. To restrict the sense गज is added to it Hence there is no एकार्थतादोष here, see Kāvāl Sū II 2 12. न विशेषश्चेत्—The figure of speech is उपमा.

॥.3<sup>14</sup> ततः प्रविशति० --Here the word सपरिजनः should be supplied There are similar omissions in the stage directions of the fourth and fifth acts announcing the entrance of Malayaketu This is evident from the stage direction प्रियंवदकः सपरिजनो निष्क्रान्तः succeeding in the second, कञ्चुकी सपरिजनो निष्क्रान्तः in the fourth and सपरिजनो निष्क्रान्तो मलयकेतुः in the fifth act

II 4 वृष्णीनामिव०—On the legend of the extermination of the Yādavas see Mb. XVI. There is a union (संसृष्टि) of the figures उपमा and अतिशयोक्ति.

II. 5, नेदं विस्मृतभक्तिना०—The complex sentence may be construed as under:—स्वर्गगतोऽपि देवः शात्रववधेनाराधितः स्यादिति

(कृत्वा) परदास्यमेत्य नीतावत्यर्थं (च) निपुणं (च) मयेदं मनो दीयते  
 There are four adjuncts of मया namely (1) न विस्मृतभक्तिना,  
 (2) न विषयव्यासङ्गमूढात्मन (3) न प्राणप्रच्युतिभीरुणा and (4)  
 नात्मप्रतिष्ठार्थिना where the gative particle standing apart  
 conveys the same sense as one compounded to form नञ् समासः  
 For शात्रव ( शत्रुरेव शात्रवः) derived from शत्रु with the स्वार्थ  
 suffix अ, see P V. 4 38 The Stage direction आकाशमवलोक-  
 कयन् too introduces an apostrophe, as does प्रत्यक्षवदाकाशे लक्ष्यं  
 वद्ध्वा

II 6 आनन्दहेतुमपि०—On गन्धगज (गन्धप्रधानो गजः Madhym  
 comp ) see Pal यस्य गन्धं समाग्राय न तिष्ठन्ति प्रतिद्विपाः । स वै  
 गन्धगजो नाम नृपतेर्विजयावहः ॥ It is the strong scent of the ro-  
 choral exudation from his temples that puts to flight other elephants  
 The figure of speech is उपमा

II 7 काशप्रभवकुसुम—The blossoms which the Kāśa plant  
 bears Compare III 24—तमालप्रभवकिसलय The stanza पृथिव्यां  
 किं०—contains the fusion (संकर) of उपमा and अर्थान्तरन्यास  
 ॥ 7<sup>2</sup> मया तावत् सुहृत्तमस्य०—Here we have an enumeration  
 of the measures taken by Rākshasa to avenge the death of  
 Nanda ॥ 77 तत्संहातभेदन—causing disunion in the ranks of the  
 enemy, particularly between Chānakya and Chandragupta

II 8. इष्टात्मज. सपदि०—There is a union (संसृष्टि) of परिकर,  
 उपमा and रूपक

II 9 धर्मो मौर्य इव क्रमेण नगरे नीतः प्रतिष्ठां मयि—At first the  
 people of Pātaliputra were not well-affected towards Chandragupta.  
 But Chānakya won them over by removing the grounds of dis-  
 affection one after another, and made the new king secure. This  
 is implied by क्रमेण in verse. The figure of speech in the stanza  
 कामं नन्दमिव०—is उपमा ॥ 9<sup>6</sup> मद्विज्ञापनां मानयितुमर्हत्यायः—  
 This request proper of Malayaketu is missing in the text as it  
 stands. It should have been stated in the succeeding sentence  
 to recover the missing portion, I drop कुमारेण as shown  
 below in the text.



II 10 नतावन्निर्वीर्यैः—*Sugānga* was the name of the Royal Palace in Pātaliputra. It commanded a beautiful view of the Ganges, hence the name. Compare सुयामुन S. V 6. With हेमाङ्गं सिंहासनम् compare हेमाङ्गो रथः Rām III 49 19. II 10<sup>8</sup> ज्ञायतां कोऽस्मद्दर्शनार्थो—Rākshasa was anxiously waiting for news from Pātaliputra, expecting Virādhagupta every moment.

II 10<sup>18</sup> प्रथममेव सर्पदर्शनम्—The Minister was interviewed by the Chamberlain just before. Snakes were not the first thing to meet his sight. So I propose to drop प्रथममेव. The sight of snakes, as also that of क्षपणक (JV 16<sup>9</sup>) is inauspicious *at all times*. II 10<sup>21</sup> एसो खु दे दंसणफलेण अमच्चो—As Priyamvadaka says this, he offers something to the snake-charmer which the latter politely declines.

II. 11. पाऊण णिरवसेसं—The parable of the bee suggests that the information which the roving spy gives, having cleverly learnt all the gossip of Pushpapura, serves the purpose of the uninformed पाऊण, From पा p 1; signifies (1) having sucked and (2) having learnt. Compare Kām. XIII 27,50 जगतां मतं पिबन्तः, जगतां मतानि समापिबन्तः. The word रस, from रस् p 1 to taste or to sound, means (1) juice or (2) gossip. The root उद्गृ p 6, signifies (1) to eject or (2) to utter. भमरो is a term equally applicable to the wandering bee and the roving spy etymologically. Lastly, the Pākrit word अण्ण is a derivative of Sanskrit अन्य (another) as well as अज्ञ (ignorant). The *double entendre* reminds Rākshasa of the fact that the poet snake-charmer must be his spy Virādhagupta in disguise. कुणइ is related to Vedic कृणोति. There is a fusion (संकर) of श्लेष and अप्रस्तुतप्रशंसा here.

II 12 चामां बाहुलतां—The figure of speech in this stanza is स्वभावोक्ति.

II. 12<sup>2</sup>. अथे विराध—The Minister, at the sight of his friend Virādhagupta, so far forgets himself, that he calls him by his name in the presence of Priyamvadaka from whom it is to be concealed. When he half utters it, he perceives his mistake.

Thereupon, turning to Priyamvadaka, he tells him that he does not want him as he wishes to amuse himself with snake-sports. But, in his hurry to get the coast clear, he commits another mistake. The snake-charmer was called in apparently to hear his bardic recitals. Oblivious of this he says that he is going to have snake-sports for which he had, as he said, no curiosity. All this is due to an excited temperament. Later on when he hears of the rescue of Śakaṭadāsa from impalement, he is beside himself with joy so far, that he calls Virādhagupta by his name in the presence of this self same Priyamvadaka and asks him how Śakaṭadāsa escaped his doom 11.12<sup>2</sup> इत्यर्धोक्ते विरूढस्मृतिः— This is the stage direction, of T. Compare with it इत्यर्धोक्ते लज्जां नाटयन् in the 4th and the 7th and इत्यर्धोक्ते सभयमधोमुखस्तिष्ठति in the fifth act of the play. The last term विरूढस्मृतिः has been wantonly changed to विरूढ-श्मश्रुः, विरूढश्मश्रो and प्ररूढश्मश्रुः in manuscripts and interpolated in the text with or without न or ननु to head it 11.12<sup>15</sup> वर्णय—Describe at length, give a detailed account.

11.12<sup>18</sup> चन्द्रगुप्तस्य नगरप्रवेशात् प्रभृति०—Rākshasa wants to have a detailed account of the doings of Dāruvarman and other secret agents of his. Now the story of Dāruvarman who heads the list is intimately and inseparably connected with the entry of Chandragupta in the palace of Nanda (नन्दभवनप्रवेश) It has nothing to do with his entry in the town of Pātalīputra (नगरप्रवेश) which had taken place very early. So I read नन्दभवनप्रवेशात् in place of नगरप्रवेशात् in the text.

11.12<sup>20</sup> अस्ति तावच्छक०—Before we come to the sentence proper चाणक्येनाह्वयाभि.....सूत्रधाराः seven locative absolute phrases intervene. Of these the first runs as follows.— अस्ति तावच्छक-यवन.....बलैरुदधिभिरिव.....समन्तादुपरुद्धं कुसुमपुरमव-लोक्य.....सुरङ्गामेत्योपक्रान्ते.....सर्वार्थसिद्धौ It contains a reference to the seige of Pātalīputra by Chandragupta and his ally. At the mention of it Rākshasa mistaking the words अस्ति उपरुद्धम् to denote the present, gets very much excited and in-

interrupts Virādhagupta with the fiery speech आः मयि स्थिते.....  
 येषामसीष्टं यशः, and, when gently corrected, gives vent to the  
 lament कथम् । वृत्तमिदम् ..... राक्षासानां सहस्रम् ॥ The spy  
 uses अस्ति merely as an expletive standing by itself Rākshasa  
 takes अस्ति उपरुद्धम् together in the sense of उपरुध्यते.

ii. 12<sup>20</sup> शकयवनकिरात०—The Śakas are the Scythians whose  
 inroads began in the first century B C Their abode शकस्थान,  
 modern Seistan in Afganistan, is mentioned by Bāṇa  
 in his Hch. The Yavanas are the Bactrian Greeks who ruled  
 the Punjab in the second century B C. The Kurātas were the  
 wild tribes inhabiting the hilly tracts near Kumaon and Nepal  
 The Kāmbojas dwelt in the Hindukoosh The Pārasikas  
 were the Zoroastrian immigrants of the Kunnar valley The  
 Bāhlikas were the ancient inhabitants of Bactria or Bulkh The  
 synchronism of these races with Chandragupta is not warranted  
 by history.

ii 12<sup>23</sup> आः मयि स्थिते कः—The author uses उपरोत्स्यति to  
 denote अद्यतनभविष्य; see. P. III 3 135.

II.13 The text reads क्षिप्रमिदानीम्--प्राकारं परितः शरासनधरैः  
 क्षिप्रं परिक्रम्यताम् Here there is a repetition of क्षिप्रम् which is  
 jarring to the ear The rendering of the first क्षिप्रम् by तत्क्ष-  
 णम् and of the second by त्वरितपदम् removes the tautology but  
 the clumsy repetition remains I suspect that the text is cor-  
 rupt, and I propose to rectify it by reading वप्रं परिक्रम्यताम् in  
 the verse Compare वृक्षं परि विद्योतते विद्युत्

ii. 14<sup>1</sup> ततः समन्तादुपरुद्धं कुसुमपुरम्—These words are redun-  
 dant; for अवलोक्य is syntactically connected with कुसुमपुरम्  
 of the last-but-one incomplete speech, of Virādhagupta, as the  
 present incomplete speech is with the next-but-one.

ii 14<sup>2</sup> वैशस n. hardship, suffering, see Māl. IX -धिगुच्छसित-  
 वैशसम् ii 14<sup>4</sup> जयघोषणाव्याघातादिसाहसानुमितान्तर्नगरवासिषु  
 is a Bahuvrīhi compound going with युष्मासु. Here अनुमित is  
 elliptically used for अनुमितभक्ति . ii.14<sup>5</sup> नन्दराज्यप्रत्यानयन—the  
 restoration of Sarvārthasiddhi.

II. 15 कर्णेनेव विषाङ्गनैक०—On the acquisition of the Śakti by Karna, its virtue and the death of Ghatotkacha by it, see the following note of Tārānātha—सहजकवचकुण्डलादानेन एकपुरुषघातिनी शक्तिरिन्द्रेण कर्णाय दत्तेति वनपर्वोक्ता रात्रियुद्धेऽतिविक्रममाणो घटोत्कचोऽन्यास्त्रेणावार्यतया तयैव शक्त्या कर्णेन हत इति द्रोणपर्वोक्ता कथा चात्रानुसंधेया; see also Mb VII 181 which describes the joy of Krishna, who had victimized Ghatotkacha to save Arjuna. The stanza is quoted in Alan Kau. as an instance of समस्तवस्तुविषया सावयवा उपमा

11 15<sup>1</sup> कामचारः (कामिन चारः)—a freak (स्वेच्छाचार). 11 15<sup>9</sup> तोरण is described as बहिर्द्वारालंकारदास्वन्ध in the Tilaka on Rām. V.10. 11 15<sup>23</sup> उपवाह्य should be distinguished from सांनाह्य. 11 15<sup>33</sup> शृङ्खल m n or शृङ्खला is the griddle worn by males; see Ak. It is used by Bāṇa in Hch P 121 and in K. P. 119 in this sense. The goad with a pointed hook (अङ्कुरा) and the staff with a tapering blade inside it (दण्ड or तोत्र) were the instruments with which they managed an elephant; see Pal IV 30 57 11 15<sup>36</sup> जघनाभिघात—Here पूर्वजघन is meant. Amarasīmha speaks of an elephant's पूर्वजङ्घा 11 15<sup>43</sup> अनर्थद्वयम्—The deaths of Varvaraka and Varrodhaka served no political purpose (अर्थ) 11 15<sup>44</sup> लोष्टघातं हतः—note the namul construction, for which see P. III. 4.37.45. 11 15<sup>51</sup> योग signifies means of causing secret death, see Hch. 4—योगं स्वप्नेऽपिनेच्छन्ति, K.p. 55—मुनीनां योगसाधनम्, As. S. Sū—विविधान् कुर्वते योगान्. In Kathā. 19 84 we come across प्रति-योग (means to counteract योग), in Mb. XII. 59.42 we meet with चूर्णयोग (means of causing secret death in the form of a powder), and in Dk p 226-227 we read of योगनारी and योगाङ्गना a female homicidal agent). As regards the discolouration of a liquid by poison see Pal. 2. 6.—काली तु यदि गौरस्य छाया श्यामाथ वा भवेत् । गौरी कालस्य वा छाया तज्जलं विषदूषितम् ॥ स्नेहः कालस्तु भवति हरिता दृश्यते सुरा । श्यामं च जायते दुग्धं विवर्णं च जलं भवेत् ॥ उपनीतं यदा तोयं नीलं पश्येन्नराधिपः । विषोपसृष्टमित्येवं धीरस्तदुपलक्षयेत् ॥ ; Susr. K.—द्रवद्रव्येषु सर्वेषु क्षीरमद्योदकादिषु । भवन्ति विविधा राज्यः फेनबुद्बुदजन्म च ॥;

and Kām. VII 19-20—छायातिरिक्ता हीना वा स्याद्रसे  
विषदूषिते । दृश्यते राजिरूर्ध्वा च फेनमण्डलमेव च ॥

11.15<sup>52</sup> The reading कनकभाजनस्य वर्णान्तरगमनम् ascribes the dis-  
colouration to the golden bowl, about which see Kām 7 24 —  
लोहानां च मणीनां च मलपङ्कोपदिग्धता । प्रभावस्नेहगुरुता वर्ण-  
स्पर्शवधस्तथा ॥ and V V. 3 80—मणिलोहमयानां च पात्राणां  
मलदिग्धता । वर्णरागप्रभास्पर्शगौरवस्नेहसंक्षयः ॥ 11 15<sup>56</sup> शबनाधि-  
कृत—The officer of the sleeping palace 11 15<sup>62</sup> विचित्रवध or  
चित्रवध is capital punishment by torture Therein the victim is  
sometimes crushed to death by an elephant, see Dk. p 67, cut off  
lumb by lumb, see Māl 8 115 etc

II. 16 कन्या तस्य०—The stanza is quoted in Alañ. Kau. as an  
instance of the figure विषम.

II. 17 प्रारभ्यते न०—Guided by the presence of अपरित्याज्यम्  
in the preceding and its emphatic repetition in the succeeding  
speech, I have given preference to the reading प्रारब्धमुत्तमगुणा  
न परित्यजन्ति, over प्रारब्धमुत्तमगुणास्त्वमिवोद्ब्रह्मन्ति.

ii. 17<sup>1</sup> प्रारब्धमपरि.....प्रत्यक्षं भवतः—Rākshasa accepts the  
maxim of Virādhagupta He does not give up what he has un-  
dertaken. Virādhagupta knows it So he calls him to bear wit-  
ness to it 11 17<sup>3</sup> एभ्य एतादृशं भवति—Here एतादृशम् is  
equal to एतद्; see the note on कीदृशः and ईदृशः in act I  
*supra* . ii. 17<sup>8</sup> न निष्परिग्रहं०—The term परिग्रह m. signifies wife  
and family as well as property.

II. 19 स्वस्मिन्-परिहृत०—construe as under:—यस्य  
तव एकमपि नीति बीजं स्वस्मिन् अयशः परिहृतम् अस्मासु च पाति-  
तम् अर्धराज्यहरः (च) घातित (इति) बहुफलतामेति We have thus  
to supply इति explaining बहुफलता by the enumeration of the  
results of the sentence of Jīvasiddhi's banishment.

ii. 19<sup>4</sup> On the variant अयुक्तरूपः (परिपूर्णतयायुक्तः) see P.  
V. 3 66, compare वत्सरूपा Hch p 225 11 19<sup>7</sup> The passive  
potential participle साधयितव्यः is equal to साध्येत.

II. 20 अस्माभिरमु० and. II. 21 युष्माभिरमु०—In the first case

we may, for the sake of clearness, put a comma before, and in the second, after न.

॥ 21<sup>2</sup> एतदुपलभ्य०—The demonstrative pronoun एतद् stands for एभ्य एतादृशं भवतीत्यन्वेषणम् . ॥ 21<sup>4</sup> नन्वयुक्तः सुहृद्द्रोहः—*Vide* the following stanza ascribed to Vyāsa—मित्रद्रुहः कृतघ्नस्य स्त्रीघ्नस्यपिशुनस्य च । चतुर्णां वयमेतेषां निष्कृतिं नैव शुश्रुम ॥ ॥ 21<sup>9</sup> गृहीतसारः (from सार n. wealth) compare गामात्तसाराम्—R v 26.

II. 22 दृष्ट्वा मौर्य०—The stanza contains the figure उपमा आघातूर्य m.n.—musical instruments proclaiming the execution (आघात) of a person

II 23 अक्षीणभक्तिः०—There is a fusion ( संकर ) of विभावना and काव्यलिङ्ग here प्रमाण n measure or mark (of eminence)

॥ 23<sup>10</sup> कामम् expresses *admission*; see As. and compare Mv I—कामं शत्रुरिति वध्यः स्यात् . ॥ 23<sup>14</sup> इमाए सुहाए मुद्दिअ—This is a sly attempt of Siddhārthaka to draw the attention of Rākshasa to the signet ring which he proposes to make over to him agreeably to the instructions of Chānakya. ॥ 23<sup>23</sup> ब्राह्मणी— a Brāhmana wife *Vide* K p 73 —शुकनासस्यापि ज्येष्ठयां ब्राह्मण्यां.....तनयो जात . ॥ 22<sup>29</sup> अमच्च किं पृथ जुज्जदि—Siddhārthaka puts this question to Rākshasa to draw him out. ॥ 23<sup>36</sup> स्वाधिकारे वर्तितव्यम्—He means ministerial correspondence by स्वाधिकार.

॥ 23<sup>52</sup> अपि क्षमन्तेऽस्मदुपजापं प्रकृतय —Here the manuscripts read चन्द्रगुप्तप्रकृतय. and प्रकृतिस्था अमात्यादय But the machinations of Chānakya are as much directed against king Chandragupta as against the other members of the body politic , and the first instance of their success which the spy relates to Rākshasa is that of king Chandragupta being much displeased with Chānakya So the readings are inadmissible The qualified statement is made general by reading प्रकृतय to suit the context

॥ 23<sup>53</sup> ननु प्रकाशमवगम्यते—Here ननु expresses certainty ( अवधारण ) ॥ 23<sup>62</sup> कार्यं .....करभकहस्तेन संदेष्टव्यम्—Here हस्तेन denotes agency or channel of communication ॥ 23<sup>59</sup> वैतालि-

कव्यञ्जनः ( वैतालिकस्येव व्यञ्जनं यस्य ) is व्यधिकरणबहुव्रीहि; see Kāvya Sū. v 2.

ii 23<sup>65</sup> The name स्तनकलश is unusual and inappropriate in the case of a person of the male sex I propose to read स्तवकलश.

The variant अलंकारसंज्ञोआ, which is equivalent to आभरण-संज्ञोआ of Māl VI 83 signifies necklaces; see Chāru P 19—णाणा-पट्टणसमागदेहिं णेअमेहिं मुत्तआ संवाइअन्ति । संओजअन्ति अ हार-प्पआराणि ।.....सुवण्णआरा अलंकारप्पआराणि आदरेण जोअअ-न्ति. The word अलंकारसंयोग occurs in Nāt Sā 24 39.

ii 23<sup>65</sup> ता पच्चक्खीकरेदु अमच्चो—Here the object of the transitive verb पच्चक्खीकरेदु is missing I suspect ता is a clerical error for ते ( Sk. तान् ) It is a common mistake in manuscripts gaining perpetuity in print Vide Bh III 101 मित्रामित्रसमानतातिविमला चिन्तातिशून्यालये.....योगी सुखं ति-ष्ठति ॥ which should be मित्रा.....चिन्तेति.....तिष्ठति; Mk 8 172-गोणा मले which should be गोणा मला; and S1 XIII 24. तदेति which should be तदाति

ii. 23<sup>68</sup> परितोष्य विक्रेतारं—apparently Viśvāvasu only has been employed by Chāṇakya to sell the ornaments to Rākshasa.

II 24 मौर्यस्तेजसिं—For अन्तर of the compound लब्धान्तरा in the sense of छिद्र ( a fault or weak point ) see Med The inperiousness of Chandragupta and the arrogance of Chāṇakya are the failings referred to The figure of speech is अनुमान

END OF ACT II

called

Rākshasa's Plots.

### ACT III.

III. 1 विषयs or इन्द्रियार्थs are five in number, namely रूप, रस, शब्द, स्पर्श and गन्ध. The term अर्थ in स्वार्थ stands for इन्द्रियार्थ. The *karanas* are the organs of sense, and the *angas* are the organs of action. आत्मलाभ here means *one's gains* and not *birth*. For how can तृष्णा be said to observe sensuous object first and then to come into existence? अवबोधक्रियाः हताः signifies literally, 'The operations of cognition are impaired or stopped.'

iii 1<sup>2</sup> कौमुदीमहोत्सव—This festival was held on the full-Moon day of the month of Kārttika कुमुद denotes a night lotus. It blooms luxuriantly in the Śarad season. The month of Kārttika in particular is favourable to the blossoming of *Kumuda* flowers. In the Saṁketa on Hch p 66—Śankara interprets कुमुदमयकाल by कार्तिकादि. The month is on that account called कौमुद, see Vai — कार्तिके स्यात् कार्तिकिको बाहुलः शेषकौमुदौ . After it the Kārttika full-Moon festival is named कौमुदी ; कौमुदी कार्तिकोत्सवे—Tri S 541; also Saṁketa on Hch. 66—कौमुदी कार्तिकी ज्योत्स्ना. In Kām S. the Kaumudi festival of the full-Moon of Kārttika is distinguished from the Āśvayujī festival of the full-Moon of Āśvina Vātsyāyana gives the names कौमुदी and कौमुदीजागर to it. It was a night of moonlight promenade and merry-making. That the festival fell on the full-Moon of Kārttika is proved beyond doubt by the reference to the awakening of Viṣṇu in III. 20. iii, 1<sup>5</sup> उपोद्घात means *recital, mention*, see Ak—उपोद्घात उदाहारः, see also Jagaddhara on Ve 1. उपोद्घात उक्तिः .

III 2 The employment of सिंहाङ्कासन for सिंहासन involves अवाच्यवचनदोष, to remove which one has to resort to लक्षणा—The case may be stated and explained away thus in the words of Mallinātha—सिंहशब्दाङ्कत्वमासनशब्दस्यैव न तु संज्ञिनस्तदर्थस्य । इति शब्दपरस्यासनशब्दस्यार्थगतत्वेनाप्रयोज्यस्य प्रयोगादवाच्यवचनाख्यो



दोषः । अत्र सिंहशब्दविशेषितेनासनशब्देन शब्दपरेण धरण्या धारणो-  
योग्यः सिंहासनार्थो लक्ष्यते । इति समाधानं कथाञ्चित् संपाद्यम् । see  
Mallh. on Me. 42. K1 XVII 44. and Si. I 42 There is a union  
( संसृष्टि ) of समासोक्ति and उत्प्रेक्षा in the stanza

III 3. The double meanings may be noted. विश्रब्ध-(1) trusty  
(2) firm. In the latter sense compare Gujarātī सन्धु अङ्ग-(1)  
members of the body-politic, ( 2 ) members of the human body-  
विषमपथिन् ( 1 ) a critical situation; ( 2 ) a rugged path. दम्ब्य  
(1) a novice to be trained, (2) a young bull to be broken. स्खल्ल  
signifies stumbling, moral as well as physical There is an impli-  
cation ( ध्वनि ) of the figure रूपक here developed by the double  
entendre noted above

III 4 In the second line of the stanza क्षितिपतिः is to be  
taken to mean क्षतिपतिशब्दः as noted by Prof Tārānātha The  
figure of speech here is अप्रस्तुतप्रशंसा. III.4<sup>1</sup> आत्मवत्=आत्मसंपन्न;  
for आत्मसंपद् see Kām, I. 4 23, 24 15 19,

III 5 लब्धप्रसरा ( लब्धः प्रसरः प्रणयः यथा ) who has recei-  
ved affectionate solicitations (from many quarters), much courted.  
For प्रसर in the sense of प्रणय see As. XI 13-प्रसरस्तु सङ्गरे  
प्रणये जने; and compare T M 17 उपालब्धस्येव लब्धप्रसरया-  
श्रिया. The stanza contains उपमा III. 5<sup>2</sup> स..... पातकमिव-  
Compare A. P 168.25—अनृते च समुत्कर्षो राजगामि च पैशुनम् ।  
गुरोश्चालीकनिर्वन्धः समानं ब्रह्महृत्यया ॥

III. 6 अङ्कुश m—a curb स्वातन्त्रेभ्यः—independent actions

III. 7 शनैः modifies स्यन्दन्ते. इयेतीभूताः—made white ( इयेत  
adj.) सारस—a swan विकच ( कच् to shine)—bright; नभस्तः—  
The suffix तस् here denotes the locative relation, not the ablative;  
see P. v- 3. 14—इतराभ्योऽपि दृश्यन्ते. and compare Si XVI. 77—  
नियतं दधते च चित्रकैरवियोग पृथुगण्डशैलत. The phrase दशदिशः  
is a conventionalism. The quarters under observation are eight  
only in the present case The stanza contains उपमा. The read-  
ings श्यानीभूताः, शान्ता भूताः &c, do not help us in the compa-  
rison of the quarters and rivers in autumn They are practically  
useless. The conjectural emendation इयेतीभूताः सितजलधरच्छेद-

**पुलिनैः** brings the comparison into bold relief. The confusion of **त** and **न**, the transference of the left hand vertical to the right hand side, its elision and the addition of an *anusvāra* mark in old manuscripts account for the corruptions

III 8 **उद्धत्त**—(1) overflowing the banks, flooded, (2) gone astray. **स्थितिपथ**—(1) proper channel, (2) line of propriety; **अवनति**—(1) stooping, (2) bowing. In the last line **कृतः** signifies **शिक्षितः** (taught), see Bhāguri—**शिक्षिते कृतमर्थवत्**—quoted in P. Cham. and com on D K 72. Compare K<sub>1</sub> II. 33—**सुकृतः** ( **सद्भ्यस्तः**; Mallinātha), compare also **कृतास्त्र**, **कृतपुङ्ख**, **कृतविद्य**, **कृतशिल्प**, **कृतहस्त** &c. There is a fusion (**संकर**) of **श्लेष**, **उपमा** and **उत्प्रेक्षा**.

III 9 The dark look of the stream made turbid in the rainy season is represented as the angry scowl of the river-goddess representing the love which the ocean-god professed to other rivers. At the close of the rainy season the Ganges shrinks in volume, and this is figuratively spoken of as pinning away in a sullenness. The river resumes its proper course in *śarad* and with a placid stream flows down to the ocean. The season is on that account poetically described as restoring good feeling between the cross lovers. The root **नी** is one of those that take an *akaithta* object in addition to the direct object; see P. I. 4.51. There is a fusion (**संकर**) of **उपमा** and **श्लेष** here

iii 9<sup>2</sup> **अथास्मद्वचना**—The particle **अथ** here introduces a question

III. 10 For **धूर्त** in the sense of **विट** see *Med.* The quarter where courtesans live is **वेश**. Hence **वेशनारी** means a courtesan. **स्वामिनः**, derived from **स्व** (wealth) according to P. V. 2 126—**स्वामिन्नैश्वर्ये**, here signifies **rich persons** **पार्वणविधि**—celebration of the festival

iii 10<sup>1</sup> **एवमेतत् । एवमिदम्**—That the *Kaumudī* festival is not celebrated in Kusumapura is on this account—The chamberlain stops here, hesitating to give out the reason. Repeatedly urged to do it in an angry and imperative tone he gives it—**प्रतिषिद्धः कौमुदीमहोत्सवः**. In the two incomplete speeches **एतद्** and

इदम् stand for the statement अप्रवृत्तकौमुदीमहोत्सवमद्यापि कुसु-  
मपुरम् of the foregoing speech, and एवम् states the reason  
why, in reply to the interrogative कथम् .

III 11 कृतागस् usually means *one who has committed a wrong*  
(कृतमागो येन). It here signifies *one who has been wronged* (कृत-  
मागो यस्य). Note how in the latter half of the stanza the author  
does not enter into the details of the comparison. He does it on  
purpose to avoid अमङ्गलाश्लील.

III 12 The reading कुसचिवदृष्ट० appears to be a blunder.  
For in I 22, Chānakya calls the ministers of Nanda विक्रान्त,  
नयशालिन् and सुसचिव, and of Rākshasa he has a high opinion.  
So I read सचिवविमृष्ट०.

III 13 The particles किल and नाम respectively express निश्चय  
and स्मरण. The reading भेदकुशलोऽस्त्वेष is to be rejected, because  
of गर्भवाक्यता. The stanza is quoted in Kā to illustrate  
अर्थशास्त्रनैपुण्य with the reading मत्कृत्यैः, which deserves to be  
noted.

III. 14 उन्मुखदर्शन and अपलपन express deference and flat-  
tery अपलपन is the same as अपलाप for which see Med—अप-  
लापः प्रेम्ण्यपह्लवे Compare Gujarati अलावडूं Amarasimha gives  
श्ववृत्ति as a synonym of सेवा. See also Ms IV 6—सेवा श्ववृत्ति-  
राख्याता. Note how much the speaker dreads the wrath of the king  
on the one hand and the displeasure of the minister on the other.

III. 15 Cowdung cakes, kuśa grass and sacrificial sticks mark  
out Chānakya for a śrotriya, and the mention of pupils shows that  
he was a great teacher. गोमय, primarily meaning cowdung, by  
लक्षणा here signifies cakes of dried up cowdung The figure of  
speech is स्वभावोक्ति.

III. 16 Taken in continuation of the preceding sentence the  
stanza स्तुवन्त्यश्रान्ता० illustrates the figure अर्थान्तरन्यास.

III. 17 In the stanza यो नन्दमौर्य० the attributes which properly  
belong to घाम्ना are transferred to यः If we strictly observe  
the canons of rhetoric, we should read प्रगृहीतलोकेनास्तोदर्यौ  
प्रदिशताप्रतिभिन्नकालम्, or some such thing There is a fusion

(संकर) of यथासंख्य and व्यतिरेक. iii. 17<sup>3</sup>—आर्य प्रणतिसंभ्रम०—This speech of the chamberlain is illustrative of euphemisms mentioned in the previous stanza iii 17<sup>4</sup> अकृतक्रियान्तरायम् is evidently a flattering compliment of the speaker

III. 18 नन्दैर्वियुक्त०—Bad rulers duly punished, a good prince duly rewarded and a mighty empire endowed with a mighty ruler are the three sources of gratification सदृशपार्थिव means सिंहसदृशपार्थिव here, and गुण means उत्कर्ष, for which see Mallinātha on K1.X 25—गुणमहतां महते गुणाय योगः . The figure of speech is समुच्चय.

III 19 नैकरागस्फुरितमणि—Pearls shining with varying brilliancy For राग in the sense of brilliancy ( त्विष् ) see Va1 —रागोऽनुरागे लाक्षादौ त्विषि. आगत्यागत्य—The repetition expresses नित्यत्व ; see P VIII. 1 4. The particle आ denotes अभिविधि in the first and मर्यादा in the second instance ; see P II 1 13

iii. 19<sup>7</sup> कौमुदीमहोत्सवप्रतिषेधस्य०—Chandragupta was going to complete the speech by adding विज्ञापयितुम्. But the interruption of Chāṇakya gives it a different turn by connecting it with उपालब्धुम् . In either case the connective is इति, which I have supplied on conjecture iii 19<sup>10</sup> विज्ञापनीयानाम्..... शिष्येण—The plural indicates the dignity and importance that the speaker arrogates to himself. iii 19<sup>12</sup> न कदाचिदप्यार्यस्य निष्प्रयोजना प्रवृत्तिरस्ति—Chāṇakya catches hold of this statement, and pompously adds न प्रयोजनमन्तरा चाणक्यः स्वप्नेऽपि चेष्टते . iii. 19<sup>13</sup> The clause इत्यस्ति नः प्रश्नावकाशः , coming between, interferes with the natural and logical arrangement . अतः प्रयोजनशुश्रूषा मां मुखरयति which looks more polite and proper, makes the clause under comment redundant I, therefore, omit it iii 19<sup>17</sup> इह खल्वर्थ०—Not only does Chāṇakya withhold the explanation demanded by Chandragupta, but he actually cuts him with a direct insult iii 19<sup>20</sup> नेपथ्ये वैतालिकौ—These bards are not the paid panegyrists of the court, but itinerant rhapsodists living on the bounties of kings ; see U प्रस्ता०—सूत्र०—एहि । राजद्वारमेव स्वजातिसमये-नोपतिष्ठावः । नटः—तेन हि निरूपयतु सुपरिशुद्धामुपस्थानस्तोत्र-

पद्धतिं भावः ॥ . The bestowal of the largess is otherwise not accountable.

III. 20 आकाशं काशपुष्पं— The *Kāśa* grass 'grows from ten to fifteen feet high, and the base of the flower is surrounded with an immense quantity of bright silver-coloured wool which whitens all the fields' अभिभवता like जयति and others given by Dandin in K. D. II. 59 65 implies सादृश्य (similarity). क्लिश्नती from क्लिश् P. 9, to hurt, impair, discolour, means *discolouring, whitening* For the comparison of कपाल and कुमुद see K1. XII 24 The traditional reading in the last line is हरतु तनुरिव क्लेशमैशी शरद्भः . This is not warranted by Pāṇini who requires that इव should *immediately* come after उपमान According to him the text should read हरतु शरदिव क्लेशमैशी तनुर्वः ; for शरद् is उपमान, ऐशी तनुः being उपमेय. I accept this change on the ground of perspicuity What mess the displacement has caused may be seen elsewhere. The transposition of शरद् and तनुः has its parallel in the interchange of काकु and रेखा in P R VI 30—सरसमधुरकाकुस्वीकृता कापि रेखा—which should be read सरसमधुररेखास्वीकृता कापि काकुः . The stanza under notice invokes Śiva for protection as its sequel does Vishnu This is clear from the next speech of Chāṇakya प्रथमं तावद्विशिष्टदेवतास्तुतिरूपेण शरद्गुणप्रख्यापनम् . Hence ऐशी तनुः becomes उपमेय, whereas शरद् is introduced as उपमेय. It hardly remains to be said that the figure is उपमा,

III 21 आकेकर is derived from केकर (squinting) आकेकरा दृष्टि is thus defined—दृष्टिराकेकरा किञ्चित्सफुटापाङ्गे प्रसारिता, मीलि तार्थपुंढालोके ताराव्यावर्तनोत्तरा . Its scope is defined as under—आकेकरा दुरालोके विच्छेदप्रेक्षितेषु च—Nāt s̄a. VIII. 88. Since आकेकर itself signifies looking somewhat obliquely, जिह्व 18 rendered by *dim, weak*, see Med. and compare K1. 1 46—दीप्ति-संहारजिह्वम्, and Nāg. V. 63.—व्याजिहाररत्नत्विषः . By रत्नदीप the Poet means the jewels (नागमणि) on the hoods shining like lamps The stanza is quoted by Vāgbhaṭṭa in his Kāvya-

nuśāsana as an instance of भावशान्ति The figure of speech is स्वभावोक्ति.

III 22 The panegyrist Stavakalaśa who is a friend and agent of Rākshasā, recites this stanza and the next to incite Chandragupta. सत्त्व means that energy which never flags but carries everything before it, see Com on Kām. I 15—सत्त्वं प्रारब्धनिर्वहणाख्यम् Mallinātha renders it by उत्साह ; see Com. on Kī. XVII 15 . The term मदसलिलमुच्च means (1) running over with the flow of pride, that is, haughty, and (2) running over with the flow of ichoral exudation, that is, high-spirited ईश्वर signifies (1) a lord, and (2) a leader On सार्वभौमः ( सर्वभूमेरीश्वरः ) see P.V. I. 42 and P. VII, 3 20. The figure of speech is उपमा.

III. 23 As to the practice enjoined on kings to appear in public in full regal state, see Rām II 100 51—कञ्चिद् दर्शयसे नित्यं मानुषाणां विभूषितम् । उत्थायांत्थाय पूर्वाह्ने राजपुत्र महापथे ॥ With the latter half compare the sūtra आज्ञाफलमैश्वर्यम् of Chānakya. Compare also आज्ञाफलोपचर्यमैश्वर्यम्—Yaś. II.56 and राज्यं किमाज्ञाफलम्—Bh. I. 103. III. 23<sup>1</sup> विशिष्ट.....स्तुतिरूपेण—while invoking principally III. 23<sup>2</sup> गुणप्रख्यापनम्—describing secondarily For गुण in the sense of अप्रधान see Med and compare गुणीभूत, गुणकर्मन् and गुणवृत्ति III. 23<sup>3</sup> दुरात्मन् राक्षस दृश्यसे &c—Though there is no stage direction to indicate it, this is an apostrophe to Rākshasa. III 23<sup>12</sup> एते स्वकर्मण्यभि०—The duties here referred particularly are those mentioned in the following verses of Kāmandaka :—प्रशास्त्रध्यक्षसेनानां मन्व्यमात्यपुरोधसाम् । सम्यक् प्रचारविज्ञानं दुष्टानां चावरोपणम् । भूताभूतपरिज्ञानं कृताकृतपरीक्षणम् III 23<sup>18</sup> प्रथमं तावन्मदाज्ञाव्याघातः—Here प्रथम denotes eminence and not number, see Med and compare प्रथमसुहृन्मलयमारुतः—Dk. 133, प्रथमः कल्पः—M I 40, आषाढस्य प्रथमदिवसे—Me. 2 In the last instance it means आषाढस्य शयन्येकादशीनामके प्रधानवासरे agreeably to what is said in Me I and II 5. आज्ञाव्याघातः (1) आज्ञाया अव्याघातः, (2) आज्ञाया व्याघानः.

III. 24 मालेवाज्ञा सपुष्पा—By माला we necessarily mean a *garland of flowers*. So सपुष्पा is redundant. It is, therefore, changed

to सुपुष्पा by me The stanza under notice is quoted in Alan. Kau. as an instance of the figure व्याघात III 24<sup>1</sup> लेखपत्रम्—a leaflet that enumerates a list. लेख here means enumeration. The list appears to state the reason of the flight of the malcontents. Chāṇakya mentions it to enable Achala to make out which particular list is wanted I, therefore, add अपरागाद् before अपक्रम्य. III. 24<sup>10</sup> But I omit परिमाण to avoid tautology, for परिमाण and लेख are nearly identical in sense. III 24<sup>11</sup> On गजाध्यक्ष and अश्वाध्यक्ष see Ar. As regards the duties of महाप्रतीहार see T.M 48. III 24<sup>12</sup> स्वजनगन्धी (स्वजनस्य गन्धः सम्बन्धोऽस्यास्तीति) signifies 'bearing the relation of a kinsman, a relative.' For गन्ध in the sense of संबन्ध see Abh. Ch. 252 and compare गन्धेनापि पुष्पद्रुमगन्धानामन्धीभवन्ति घ्राणानि—T. M. 121, and भ्रानृगन्धिनम्—Rām IV. 12, 13. III 24<sup>13</sup>. कुमारसेवकः कुमारावस्थायाः प्रभृति सेवकः; see Com on Dk. p 217 III 24<sup>14</sup> With गणमुख्य compare बलमुख्य III 25, compare also गणवल्लभ—Rām II 81. 12 which is rendered by सेनानायक in रा ति Though no longer ruling the country, Kshatriyas were highly esteemed by the new race of kings on account of their valour They formed the pick of the standing army, see Kām IV 6.—अद्वैधक्षत्रिय-प्रायो दण्डो दण्डविदां मतः, and Yaś 3 87—क्षत्रसारं.....श्रिये सैन्यं वृथैव मुण्डमण्डली. III. 24<sup>17</sup> अत्र यावैतौ—Of the fugitive malcontents Bhadrabhata and Purudatta are कुड्कृत्य, Dīngērāta and Balagupta लुब्धकृत्य, Rājasena and Bhāgurāyanaभीतकृत्य and Rohitāksha and Vijayavarman अवमानितकृत्य III. 24<sup>37</sup> श्रूयतामवधार्यतां च—Ncte the phraseology of the class room. III. 24<sup>40</sup> राज्यस्य मूलं हस्त्यश्वम्—see Nīti V बलसमु बलेषु हस्तिनःप्रधानमङ्गम् अश्वबलं च सैन्यस्य जङ्गमः प्राकारः, see also Kām.XV 10. 12, and Yaś. II. 208—हस्त्यश्वमवसादयेत्; see Pal I. V.58-60 and Ar. III. 24<sup>49</sup> व्यायाम—military activities. Śaś 193 takes it to mean पौरुष III 24<sup>49</sup> दुर्गसंस्कार—furnishing the fort with means of defence. III 24<sup>55</sup> अनुपेक्षणे द्वयी गतिः—The question of निग्रह and अनुग्रह is dealt with here from Malayaketu's point of view. He already suspected Chāṇakya of having perfidiously murdered his father. The use of force

would have been regarded by him as a further proof of the perfidy of Chāṇakya. Even the bestowal of Parvatata's portion of the conquered territories would have been looked upon by him as a wicked device of Chāṇakya to wipe away the stain of the murder of Parvatata, viewed as too powerful a rival of his protégé Chandragupta:

iii. 24<sup>61</sup> **राक्षसोऽपि स्वामिनि०**—The passage sets forth the triple force of the dynamics of politics at the command of Rākshasa

iii. 24<sup>62</sup> The possession of men ( **सहायसंपद्** ) and means ( **कोश** ), bespeaks his **प्रभुशक्ति** ; his political genius ( **प्रज्ञा** ) betokens his **मन्त्रशक्ति** , and his valour depicts his **उत्साहशक्ति** iii. 24<sup>64</sup> On **अन्तःकोप** and **बाह्यकोप** see Kām. XV.19,21. As regards the greater danger of the former see K1 II. 51 —**अणुरप्युपहन्ति विग्रहः प्रभुमन्तःप्रकृतिप्रकोपजः** . iii. 24<sup>63</sup>—The term **अन्तर्नगर** is opposed to **शाखानगर**. It occurs in Māl IV 28 Compare **अन्तःसभा** of S1 II. 7. The particle **च** after **वासात्** detaches **सुचिरमेकत्रवासात्** from **शीलज्ञानाम्** which, without that causal adjunct has an air of incompleteness about it The faith of the partisans of Nanda in the loyalty of Rākshasa to their late sovereign was derived from personal experience They knew him as *The minister* ( **अमात्यराक्षस** ) They were thus his **शीलज्ञ** by virtue of their long **एकत्रवास**. The insertion of **च** between **सुचिरमेकत्रवासात्** and **शीलज्ञ** is, therefore, improper I accordingly drop it. iii. 24<sup>67</sup> **ननूपायैरेवासौ०**—By **उपाय** the author means in particular **उपेक्षा** The plural refers to its frequent operation On the efficiency of **उपेक्षा** see the following verse.—**यच्छक्तावप्युपेक्षन्ते कदाचिदपकारिणम् । समूलकाशं कषितुमुपायोऽसौ न मूर्खता**.—Subhāsh. 2677.

III. 25 **स हि भृश०**—The particle **अथ** expresses **पक्षान्तर**, **अभ्युपाय** and **उपाय** are identical in meaning The connivance at the flight of Rākshasa, the severance of the latter from Malayaketu, the hocus-pocus of an attempt to commit suicide by the pretended friend of Jishnudāsa, the sentence of impalement to Chandanadāsa, the assumption of the character of executioners by Siddhārthaka and Samṛiddhārthaka, the offer of



premiership to Rākshasa and the elevation of Chandanadāsa to the elevated post of सर्वनगरश्रेष्ठिन् successively describe the courses of उपेक्षा, भेद, इन्द्रजाल, दण्ड, माया, साम and दान. The present indicative आसि stands for the potential.

III. 26 कृत्वा पदं नो गले literally means planting his foot on our neck, that is, causing a lot of trouble to us. The stanza contains the figure समुच्चय 111. 26<sup>1</sup> विहस्य—Thus is a laugh of scorn 111. 26<sup>1</sup> मया पुनर्ज्ञातं—This is said in irony.

III. 27 आरूढ raised up, excited नवनवतिशतद्रव्यकोटीश्वरः—The Nandas were masters of ninety-nine crores of gold coins, not of ninety-nine hundred of crores, see Kathā IV, 15—नवाधिकाया नवतेः कोटीनामधिपो हि सः, Br1 Kathā 1, 2, 113—एकोनं जातरूपस्य यस्य कोटिशतं गृहे and Com on Kām. I. 4 नन्दः नवनवतिकोटीश्वरः The epithet of a powerful Croesus is नवनवतिकोटीश्वर see Com on Kām XIII 11. So I read नवनवनवतिद्रव्यकोटीश्वराः, following the tradition पर्यायसूनाः, (पर्यायेण क्रमेण सूना वधो येषाम्, Bahuvrīhi) qualifies पशवः. It hardly needs pointing out that पश्यतो राक्षसस्य is अनादरार्थषष्ठी. The figure of speech in the last line is उपमा.

All the editions, following the majority of manuscripts, insert the stanza गृधैराबद्धं after आरूढारूढं with अपि च as a connective. It disturbs the logical interdependence of the speeches राज्ञा-अन्येनैवेदमनुष्ठितम्, चाणक्यः—अहो मत्सरिन्...केनान्येनावलिता...नन्दाः...हताः and राज्ञा—नन्दकुलविद्वेषिणा दैवेन. It is, therefore, omitted. 111 57<sup>4</sup>. अधिरौढम्—to scold, censure, see Mallinātha on K1 XIV. 12.

III 28. The latter half of the stanza शिखां मोक्तुं contains the figure रूपक.

III 29. भ्रूभङ्गोद्भूतधूमम् and संजातोद्ग्रकम्पम् are अव्ययी-भाव compounds. Rudra is the presiding deity of the sentiment of fury (रौद्ररस). Its permanent feeling (स्थायिभाव) is anger (क्रोध). Its outward indicators (अनुभाव) are fiery looks, knut up eyebrows, violent movements of the limbs &c. It is attended by various accessory feelings (संचारिभाव) such as agitation (आवेग) and by natural ensuants (सात्त्विकभाव) such as eyes

watering ( अश्रु ) and others In course of his last angry utterance Chāṇakya stamps the floor with his foot. This is compared to the forceful pace of Rudra developing his favourite sentiment in his violent dance ( ताण्डव ). The figure of speech is उत्प्रेक्षा

III. 30 The particle वत denotes संतोष; see Med. दूषण here means भेद It is related to दूष् १० U. in the sense of to break, for which see Mk III—यावदिदानीं चतुःशालकमपि दूषयामि The figure of speech is विषम

III 31 स दोषः When the driver curbs the elephant thoughtlessly the latter breaks loose In the same way when the minister injudiciously checks the king, the latter grows impatient of the restraint, and he is not to blame if he casts him off Compare Kām IV 4 49 The figure of speech is दृष्टान्त.

III 31<sup>1</sup> आर्यं किं विचारयसि, आर्यं शीघ्रं गच्छ To give immediate publicity to the pretended rupture, Chandragupta commands the Chamberlain to go at once and cause a proclamation to be made despite the night time, to the effect that the king takes the reins of government in his own hand III 31<sup>6</sup> शुष्ककलह—for शुष्क in the sense of harsh compare Ms XI 35—तरुमै नाकुशलं शूयान्शुष्कां गिरमीरयत्

III. 32. आर्यान्नयैव० Construe—मम भूविवर प्रवेष्टुमिव बुद्धिः प्रवृत्ता (संजाता) an inclination to enter, as it were, the bowels of the earth arises in me.

END OF ACT III

CALLED

FEIGNED QUARREL.

## ACT IV.

IV. 1 गतागत is समाहारद्वन्द्व and अस्थान ( न विद्यते स्थानं यस्मिन् ) is Bahuvrihi. For स्थान signifying stopping, respite, see Med The figure of speech is अप्रस्तुतप्रशंसा . 1v 1<sup>13</sup> अद्यापि शयनं न मुञ्चति- Rākshasa appears to be in his sleeping chamber (शयन) till late in the evening शयन n means a sleeping room, a place of rest by day or night , see शयनोत्तम—Rām II 10 11, and compare शयनीय Rām II 15 20 It was cool and airy having a garden in front of it The place to which queen Dhārīnī retires after the accident of the swing is accordingly named प्रवातशयन—M. 1v.26, 31. In palaces of kings a special officer called शयनाधिकृत has the charge of the mansion , see *supra* II 16

IV 2 विधेय—uniformly agreeable, favourable , hence अविधेयता—absence of uniform favours, uncertainty of favours इदम् refers to the alienation of Chandragupta from Chānakya which he has contrived to bring about He feels anxious about it The speech prepares the audience for the announcement of the entrance of Karabhaka.

IV 3. कुर्वन् बुद्ध्या विमर्शम्—The term बुद्ध्या may be construed with all the present participles विमर्श in connection with statesmanly policy signifies संशयात्मिका वृत्ति , see the commentary on Pd I. 20. The passage bristles with technical terms of dramaturgy कार्य denotes the object of the play which is धर्म, अर्थ or काम ; see D. R. I. 16—कार्यं त्रिवर्गः . It is to be distinguished from कार्य meaning fruition which is one of the five phases (अर्थ-प्रकृति ) in which the object is successively presented to us concurrent with the five stages ( अवस्था ). The concordance of these phases and stages gives rise to the five-fold divisions (संधि) of the plot Each division has a number of subdivisions (अङ्ग) In the initial division (मुख) the author lays the germs (बीज) of the

object to be achieved, and in a variety of ways causes it to grow. In the pro-initial division (प्रतिमुख) the quickened germs develop. In the medial division (गर्भ) these attain to further development tending remotely to fructification. In the dubious division (विमर्श) the mind is held in suspense regarding the result. The complete division (निर्वहण or उपसंहार) secures the object in view and winds up the plot —

मुखं बीजसमुत्पत्तिर्नानार्थरससंभवा ॥ DR I 23

लक्ष्यालक्ष्य इन्द्रेदस्तस्य प्रतिमुखं भवेत् ॥ DR I 28.

फलप्रधानोपायस्य प्रागुद्भिन्नस्य किञ्चन ।

गर्भो यत्र समुद्भेदो ह्यासान्वेषणवान् मुहु ॥

यत्र मुख्यफलोपाय उद्भिन्नो गर्भतोऽधिकम् ।

शापाद्यैः सान्तरायश्च स विमर्श इति स्मृतः ॥ SD 6

बीजवन्तो मुखाद्यर्था विप्रकीर्णा यथायथम् ।

ऐकार्थ्यमुपनीयन्ते यत्र निर्वहणं हि तत् ॥ DR I 44

Of these the initial division is indicated in the stanza by the subdivision उपक्षेप, which is defined as बीजन्यास उपक्षेपः. The pro-initial division is shadowed forth by a covert reference to the subdivision परिसर्प, the definition of which is दृष्टनशानुसरणं परिसर्पश्च कथ्यते. The medial stage is distinctly named in the stanza and its subdivision आक्षेप which is defined as गर्भबीजसमुद्भेदादाक्षेपः परिकीर्तितः is alluded to. The other two divisions are also specified there. The stanza is quoted in Kā to illustrate नाख्यनैपुण्य. The figure of speech is उपमा. 1v 3<sup>5</sup> तदपि नाम दुरात्मा चाणक्यबटुः Rākshasa was going to say अतिसंधातुं शक्यः स्यात्—but the abrupt entrance of the door-keeper causes a break and gives it a different turn. Here we have a sort of premonition (पताकास्थानक) *presaging* the discomfiture of Rākshasa and the triumph of Chānakya. 1v 3<sup>6</sup> भद्र किमासि वक्तु कामः—Rākshasa is taken aback by the words of the door-keeper interrupting his speech, while giving it a different turn. So he puts this question. 1v. 3<sup>7</sup> कस्मिन् प्रयोजने मयायं प्रहितः—Note the effort that Rākshasa has to make to recollect the errand. 1v. 3<sup>8</sup> वेत्रपाणिः पुरुषः—The policeman is a Māgadhi—speaking character.

IV. 4 With कलाणकुलहर compare रङ्कुलधर Kathā. II. 2. The plural देवाणं is a plural of respect In the metaphor of भूमिदेव the word देव by pre eminence denotes Indra, compare *infra* iv 11 — पृथिवीतलवासव . The figure of speech is व्यस्तरूपक . iv 4<sup>10</sup> ततः प्रविशति.....मलयकेतुः—To surprise Rākshasa by his visit Malayaketu enters by the private door

IV. 5 जन in मातृजनस्य is used in a collective sense. Compare the use of गण and such other terms to denote plurality in modern Bengali. मातृजन and जननीजन include step-mothers. There is a fusion (संकर) of पर्याय and स्वभावोक्ति.

IV 6 अकापुरुषानुरूपां धुरमुद्यच्छता—bearing the yoke worthy of a brave man, that is, doing deeds of valour, bearing up manfully, cf—मकरध्वजेन बान्धवधुरा समुद्धृता.—Māl. VII The fruit of अकापुरुषधुरोद्यमन is आत्मन आजिनिधेनन वा रिपुवधूनयनेषु स्वजननीबाष्पसंक्रमणेन वा पित्राराधनम्, which goes not to the agent (कर्तृ) Malaya-ketu, but to his father Parvatata. So the poet uses परस्मैपद and not आत्मनेपद form, see P I 3.75.72—समुदाहृभ्यो यमोऽग्रन्थे । स्वरित-जितः कर्त्रभिप्राये क्रियाफले. The term पितुः does not denote Parvatata, the father of Malayaketu, in particular, but his ancestors in general, the singular standing for the class of *patris* Parvatata fell not in battle, but died in the arms of the poison-maid iv. 6<sup>2</sup> एक एवाह.....मिच्छामि—forms no part of the order of Malayaketu to the chiefs, see *infra* iv. 6<sup>4</sup>—भो भो राजानः कुमारः समा-ज्ञापयति, न खल्वहं केनचिदनुगन्तव्य इति It rather gives the reason of the order dispensing with the attendance of chief I, accordingly, rearrange the several parts of the speech There is a similar transposition in Mk. VI. which reads—कथं रत्ति ज्जेव, पभादं संवुत्तं. This should be corrected to कथं पभादं संवुत्तं, रत्ति ज्जेव. Another notable instance occurs in P R. II, 104 where घनतिमिरचये बान्धवे बन्धकीनाम् should interchange place with शशिकरनिकरे वैरिणि स्वैरिणिनाम् One more case to the point may be cited where the third and the fourth lines have been transposed. It is Jh. XI. 61, where I read the latter half

as under—शिखिगिरं सहसे सहसेरितामिति रवैरुदिता रुदिताः  
स्त्रियः.

IV 7 सोत्सेध, from उत्सेध m height, means high, tall मर्यादा is the limit to which tidal waters go, tidal mark It also means bounds of propriety, deference There is a fusion (संकर) here of स्वभावोक्ति. अर्थान्तरन्यास, उपमा and श्लेष. iv. 7<sup>1</sup> अर्थ त्वमपि सपरिजनो निवर्तस्व—Malayaketu orders the Chamberlain to turn back with the state palanquin (शिबिका) That this was being brought by the bearers is clear from the reading ससैनिको in the stage direction which follows It is a clerical error for सशैबिको (accompanied by the palanquin-bearers) iv. 7<sup>6</sup> शिखरसेनं द्वारिकृत्य—The च्वा suffix implies that the mediation of the said intermediary was formal, the actual loadstone that attracted them being the noble qualities of the Prince iv. 7<sup>6</sup> For आभिगामिकगुण see Ar. VI. 1, Kām. iv 6 9 Virarāghava on Mv IV, derives आभिगामिक as under:—अभिगमाय प्रभवन्तीति आभिगामिकाः . तस्मै प्रभवति संतापादिभ्यः—P V 1 101. इति ठञ् प्रत्ययः, अमात्यादकर्तृकाभिगमहेतुभूता इत्यर्थः . iv 7<sup>9</sup> On विजिगीषु see Kām VIII. 6 11 and on आत्मगुण see Kām XV 31 With the speech of Bhāgurāyana compare Ar V 4—लोकयात्राविद् राजानमात्मद्रव्यप्रकृतिसंपन्नं प्रियहितद्वारेणाश्रयेत् ।.....अहमाश्रयेत्सुरसौ विजयेत्सुराभिगामिकगुणयुक्त इति. iv 7<sup>13</sup> एवमेतत्, किंत्वमात्थराक्षस०—Bhāgurāyana who is, a secret agent of Chānākya, avails himself of every opportunity to shake the confidence of Malayaketu in Rākshasa and create a rupture between the two The tactics employed are those of भेद which is thus described :—

स्नेहापरागानयनं संघर्षोत्पादनं तथा ।

संतर्जनं भेदज्ञैर्भेदस्तु त्रिविधः स्मृतः ॥ Kām. VIII 8

In the present act there is स्नेहापरागानयनonly The fifth act sets forth the other two iv 7<sup>15</sup> सुहृज्जनापेक्षया—out of regard for his friends Chandanadāsa, Śakatadāsa, Virādhagupta &c

IV 7<sup>15</sup> नन्दकुलभक्त्या नन्दान्ववाय एवायमिति—This too is a case of transposition I read नन्दान्ववाय एवायमिति नन्दकुलभक्त्या.

1v 7<sup>29</sup> तन्नोपसर्पामः—Malayaketu proposes to wait without and overhear the conversation

IV 8 सत्त्व with reference to a king denotes the pride of an autocrat, autocratic sense, imperial instinct स्वैः आलापेषु—In conversation with their own people 1v 8<sup>17</sup> णन्दउलविणासदूणस्स—In the days of the Nandas public festivals were regularly held. They had ceased ever since the civil war began. People were grieved at their discontinuance, which they connected with the extirpation of the Nanda family

IV.9 कौमुदी कुमुदानन्दे०—Note that चन्द्र and नन्द are both nouns derived from the causal of चन्द् I P and नन्द् I P to be glad, respectively कुमुद n—a night lotus, कुमद् (कुत्सिता मुद येषाम् ) adj—whose delights are unworthy, vulgar. In कौमुदी there lurks a pun which may be noticed कुमुद् from कु meaning the earth and मुद् joy, signifies the joy of the world. Hence कौमुदी implies a festival possessing or causing universal joy. It is derived from कुमुद् with the possessive suffix अण् and the feminine affix डीष्; see the vārtika,—ज्योत्स्नादिभ्य उपसंख्यानम्, on P V 2 103. This implies that the Kārttika full-moon festival was a festival giving delight to the whole world only when Nanda, the moon among kings, who was the joy of the world, lived. There is a fusion (संकर) of काव्यलिङ्ग and श्लेष 1v 9<sup>3</sup> परिवाडी (Sk परिपाटी) f means a series. But two stanzas only can hardly be said to form a series. So I read परिवाडी (Sk परिपाटी) signifying a short recital.

IV 10 सद्यःक्रीडारस०—The term क्रीडा is equally applicable to public festivals and amusements as also to private sports and pastimes, see Kā Sū IV. With the stanza compare K1. II 47—सहते न जनोप्यधःक्रियां किमु लोकाधिकधाम राजकम्. The figure of speech is अर्थापत्ति. 1v. 10<sup>5</sup> प्रसङ्ग-सूचितगुण—superiority suggested in course of the conversation which ensued. प्रसङ्ग stands for कथाप्रसङ्ग here गुण, as once noted before, means उत्कर्ष 1v. 10<sup>22</sup> हस्तगतो मे चन्द्रगुप्तः भविष्यति—Rākshas means—that he will crush him like a fly. Bhāgu-

rāyana explains it differently He artfully insinuates that Rākshasa now expects to become the Prime Minister of Chandragupta, as he had been that of his father Now that he has dismissed his avowed enemy Chānākya, he is satisfied He does not want to depose him 1v 10<sup>23</sup> इदानीं चन्दनदासस्य०—The speech expresses the eagerness of Śakatadāsa to be united with his family 1v 10<sup>25</sup> जातः सत्यं जीवसिद्धि०—This is said scoffingly Bhāgurāyana has such an implicit faith in the success of the tactics of Chānākya that he is evidently sceptical of what Śakatadāsa sanguinely says The manuscripts read जीवसिद्धिप्रभृतीनां and जीवसिद्धेः respectively in the speeches of Śakatadāsa and Bhāgurāyana But the individuals that are to benefit by the reported rupture are severally named by the former in his speech and there is no propriety in reading प्रभृति there. On the other hand ; the speech of the latter contains only the name of Jīvasiddhi the first of the three named by Śakatadāsa The other two are here implied for which the insertion of प्रभृति is necessary Hence the readings जीवसिद्धिप्रभृतीनाम् and जीवसिद्धेः are made to interchange places

IV 11 देवस्य येन० —Hemchandra gives पृथिवीशक्र among the synonyms of राजन्, see Abh Ch 689. The stanza contains the fusion ( संकर ) of परिकर and काव्यलिङ्ग.

IV 12 राज्ञां चूडामणान्दु० —Construe मौर्यैः स्वैरेवोत्पाद्यमानमाज्ञाविघातं किं विषहते इति ( हेतोः ) कौटिल्यः पुनरपि प्रतिज्ञां न करोति . The diadems were crescent-shaped, hence they are compared to the Moon The planting of the foot on the heads of kings is indicative of their subjugation by Chandragupta As regards the displacement of इति in the second line compare किं मां नालपतीत्यं खलु शठः कोपस्तयाप्याश्रितः—Amaru. 24. Compare also Bk.III 15 and G.S IV 12. The indicative विषहते stands for the potential विषहेत, and the present करोति stands for the perfect चकार. The krit suffix युञ् (अन) in कोपन expresses ताच्छील्य 'nature', see P III.2 151. क्रुधमण्डार्थेभ्यश्च . The homi-  
cidal rites mentioned in the third line refer to इयेनेष्टि for which



see Āsval. IX 7 and Rām, VI.73.17 26 Chānakya is said to have performed these rites to cause the death of king Nanda ; see Kām I 4—**यस्याभिचारवज्जेण चञ्ज्वलनतेजसः । पपातामूलतः श्रीमान् सुपर्वा नन्दपर्वतः ॥** The difficulties of the homicidal sacrifice consist in its rigid ritual and arduous performance, as also in warding off the disturbances that threaten to frustrate it Śakatadāsa attributes Chānakya's forbearance to two causes, namely, the difficulties of the homicidal sacrifice and the uncertainty of the future It should be borne in mind that the speech is meant to set at rest the doubts of Rākshasa Śakatadāsa does not want to justify the indignation of Chandragupta , for that is not relevant here Why Chānakya did not take a fresh vow is the question at issue , and that is answered by Śakatadāsa Accordingly the four lines together form a complex, and not a compound sentence made up of two co-ordinate sentences The last two lines of the stanza form the principal, and the first two the subordinate, sentence The two are joined by the causal conjunctive इति IV 12<sup>13</sup> कालहरण n — delay IV 12<sup>21</sup> चन्द्रगुप्त-प्रकृतीनां चाणक्यदोषा एवापरागहेतवः —Here Malayaketu gives expression to the idea put into his head by Bhāgurāyaṇa , see *supra* IV 8—अमात्यराक्षसश्चाणक्ये बद्धवैरो न चन्द्रगुप्ते etc. IV. 1233 एतद्धि प्रधानतमम्—see Kām XIV 92 --नरेन्द्राद्याः प्रकृतयः सप्त याः परिकीर्तिता । पूर्वं पूर्वं गुरुतरं तासां व्यसनमुच्यते ॥ see also Bodhi 66 26—रक्षति स्वामिराष्टार्थदुर्गमित्रबलोदयम् । अमात्यप्रकृतिस्तस्मात् प्रकृतिभ्यो गरायसी ॥ . IV 1234 किमिदानीं चन्द्रगुप्तः स्वकार्यधुरा० — On the resignation of Chānakya, Chandragupta should have filled up the vacancy His not doing it, is viewed as a mark of incompetence to make a selection Add to this his apparent inexperience, and his love of ease He is on this account regarded incapable of taking proper measures As the question relates to Chandragupta represented as सचिवायत्तसिद्धि, the case of उभयायत्तसिद्धि inadvertently mentioned in several manuscripts is left out.

IV.13 शत्रुमभियोक्तुः—On the use of the accusative see P.II.3.69.

—न लोकाव्यबनिष्ठाखलर्थतृनाम्. The suffix तृन् ( तृ ) in अभिायोक्तु denotes साधुकारिता, see P III 2 134--135 —आकेस्तच्छोलतद्धर्म-तत्साधुकारिषु ; तृन् .

IV 14 त्वय्युःकृष्ट०—The stanza contains five locative absolutes. The first extols the strength of Malayaketu. The second shows the feasibility of अन्तःकोप. The third refers to सधिव्यसन in the case of Chandragupta. The fourth points to the weakness of the inexperienced Maurya king. And the last sets forth Malayaketu's मन्त्रिसम्पद्. This the minister modestly belittles by adding मार्गमात्रकथनव्यापारयोगोद्यमे .

IV 15 उत्तुङ्गास्तुङ्गः—Mark the contrast of शोण in reality and शोण in name, of उत्तुङ्ग and तुङ्ग, of अतिमुखर and मुखर and of उत्सादिततट and अवसीदत्तट. Mark also that in the case of elephants the attributes of height and colour are predicated not of particular parts but of the whole body, whereas, in the case of the river, only the banks are high and the trees dark. Mark further the distinction implied in the flow of ichoral exudation indicative of the vigour of youth and the dropping of water suggestive of the decrepitude of old age. These fitting attributes go on to show that each of the elephants singly is more than a match for the river-god. Their corps is sure to worst the Śoṇa barring in vain their triumphal march. Elephants were very much prized in ancient times. With them they forded rivers, made way through forests, crossed mountains and battered the walls of fortified towns, see Kām. XV. XIX. 12 1-3. Mallinātha renders गजपति by महागज, see S1 VI. 55. Compare तुरगपति—Panch II 7; अहिपति etc.—Nāg Imperative forms are preferred to those of the future in this stanza and its sequel, as they better accord with the impatience and impetuosity of the speaker. The figure of speech is व्यतिरेक.

IV 16. Having spoken of the fording of the Śoṇa the speaker here tells us of the investing of Pātaliputra आसारवर्षम्—( आसारेण वर्षित्वा परिच्छिद्य ) is a ṇamul implying प्रमाण. see, P. III. 4.51—प्रमाणे च. The elephants spout water over their bodies to cool themselves, which coming down in small particles

mingles with ichoral exudations and descends in torrents. The figure of speech is उपमा To avoid repetition I read आसारवर्षमिह. As an instance of the substitution of इव for इह may be cited the following—तदस्य (१० नमस्कारमन्त्रस्य) शृणु माहात्म्यं गृहाण विधिना च तम्। घनावह इव श्रेष्ठी येनासौष्ट फलोदयम् ॥ Jayantaviṇaya IV, 16<sup>1</sup> इति भागुरायणेन०—The abrupt exit of Malaketu implies his hasty determination to order the march immediately Hence it is that Rākshasa is anxious to know the auspiciousness or otherwise of the day of starting At the close of the fifth Act there is a similar abrupt exit of the Prince announcing his sudden determination to invest the enemy's capital forthwith IV 16<sup>6</sup> कथम् । प्रथममेव क्षपणकः—The term क्षपणक denoted a Bauddha or a Jain ascetic Of the two, the former was esteemed and respected as much for his piety as for his learning, while the latter was despised and shunned by all on account of his bigotry and superstition and also for his nudity and uncleanly habits which made him बीभत्सदर्शन By क्षपणक Rākshasa understands a Jain ascetic and shrinks from his inauspicious sight, compare Mk. VII 101,—102—कथमनाभ्युदयिकं श्रमणकदर्शनम् . IV. 16<sup>6</sup> The manuscripts read अबीभत्सदर्शनं कृत्वा (१1. कारयित्वा) प्रवेशय (एनम्). Jīvasiddhi, as a Buddha Ascetic, was अबीभत्सदर्शन . So कृत्वा or कारयि is redundant It was interpolated by one who took Kshapanaka to be a Jain ascetic I drop it

IV 17 शाशणमलिहन्ताणं०—Arhat is one of the names of बुद्ध In Bu. XIII 61 he is called महाभिषक् curing men of the maladies of राग etc. by the panacea of right knowledge The implied meaning of the stanza is as follows—Abide by the rule of worthy Chānakya who is the physician that cures persons of the malady of delusion, prescribing what is bitter only in the beginning but beneficial in the end This is an instance of शब्दशक्ति-मूलकवस्तुध्वनि The figure of speech is रूपक IV 17<sup>1</sup> शावगा धम्मशिखी होदु—The term श्रावक denotes a lay follower of Buddhism, see D.P. 59.75; Tr. Ś, 12; Māl. X, 191. In the passage

before us it is a term of euphemistic address used with reference to one of opposite persuasion showing a reverent attitude towards a Bauddha ascetic Compare the use of भगत 'Sk भक्त' Sādhus. iv 17<sup>3</sup> शावगा णिल्लूविदे &c—Jīvasiddhu appoints the very day on which the events of the fourth Act take place as propitious, the precise time of starting being the evening It was the full-moon day This lunar day is generally regarded very auspicious, being the most perfect of the Perfect (पूर्णा) tithis, see Mu Ch I 4-

नन्दा च भद्रा च जथा च रिक्ता पूर्णेति तिथ्योऽशुभमध्यशस्ताः ।

सितेऽसिते शस्तसमाधमाः स्युः सितह्रमौमार्किगुरौ च सिद्धाः ॥

For astrological purposes the day is divided into fifteen parts called muhūrtas, and so is the night The evening forms the fifteenth diurnal muhūrta It is said to be under the influence of the lunar mansion पूर्वा फाल्गुनी, see Mu Ch VI 50 Now in accordance with the distribution of lunar mansions into four groups and the assignment of these to the four quarters of the heavens, the said पूर्वा फाल्गुनी mansion is southerly This is favourable to journeying southward See Pi on Mu Ch XI 33—

प्राग्द्वारिकैः कृत्तिकादिसप्तनक्षत्रैः पूर्वस्यां यात्रा प्रशस्ततमा ।

एवं दक्षिणस्यां मघादि सप्तमैः । पश्चिमायामनुराधादिसप्तमैः ।

उत्तरस्यां धनिष्ठादिसप्तमैः ।

The auspiciousness of the time appointed is further ascertained from the nature of the *zodiacal* contact In course of a day each sign (राशि) in succession appears in the eastern horizon owing to the apparent rotatory motion of the celestial sphere This contact of the sign and the horizon is called लग्न The term is also applied to the time of contact It is named after the *graha* presiding over the sign In the present case the zodiacal contact (लग्न) is named after बुध 'Mercury' This planet is said to preside over मिथुन 'gemini' and कन्या 'vergo' Of these the latter is not possible For in that case the Sun will be in मीन (*Pisces*) which will give approximately the month of *Phālguna* as the time of undertaking the expedition But the sham strife of the third Act took place

on the full-moon day of Kārttika and shortly after that Karabhaka was sent back to Rākshasa with the intelligence by the bard Stavakalaśa. Supposing a fortnight to have elapsed in the expectation of the rumoured retirement of Chānakya to a penance forest before the express was posted off, and allowing another fortnight to cover a journey of more than a hundred *yojanas* we come to the full-moon of Mārgaśīrsha, which may be taken as the time of the arrival of Karabhaka. The contact of मिथुन (*Gemini*) gives this time. The Sun then occupies the sign धनुस् (*Sagittarius*). This period is deemed particularly propitious for यात्रा (journey); see Mu Ch XI 8. The month in which the Sun's course lies through धनुस्, is Mārgaśīrsha. This is one of the months in which kings set out on their expeditions of conquest, see Ms. VII. 182. It falls in हेमन्त (autumn). In that season evening is considered to be very auspicious, see Mu Ch. VI 98. At the time appointed there is another fortunate coincidence. It is the sudden rising and setting of केतु. It presages good luck, see Br. S. XI 8. To sum up, the concurrence of the sign धनुस्, the month मार्गशीर्ष, the time गोधूले and the auspicious *augury* of अचिरस्थितकेतु establish and enhance the merit of मिथुनलग्न.

The next point considered is the aspect of the Moon. This luminary is said to be easterly when it is in मेष, सिंह and धनुस्, southerly when in वृषभ, कन्या and मकर, westerly when in तुला, कुम्भ and मिथुन, and northerly when in कर्क, वृश्चिक and मीन. In the present case the Moon rises in the contact of *Gemini* मिथुनलग्न. It is, therefore, westerly. Now a person travelling from north to south has the westerly Moon to the right of him. This is believed to confer happiness; for it is said, संमुखोऽर्थस्य लाभाय दक्षिणः सुखसंपदे । पृष्ठगः प्राणनाशाय वामे चन्द्रे धनक्षयः ॥

The speech under notice forms a sort of premonition (पताकास्थानक). In this light it is to be interpreted as under—'Reverent Sir! I have it. The full-moon day

is auspicious in all respects from noon downwards Also the Kshatriya agent of Chānakya, namely, Bhāgurāyana, opposes your going from the north, the land of the living, to the south, the land of the dead Moreover, O valiant man, who are nearing your fall, there will be your union with wise Chānakya on your going to Pātalputra, when Malayaketu who has a sudden rise will have a sudden fall and King Chandragupta, perfect in all the members of the *body politic* will be supreme' By auspiciousness is implied the elevation of Rākshasa to the premiership of Chandragupta There is an allusion here to the express order of Chānakya to Bhāgurāyana to save the life of Rākshasa under any circumstance, and he does save him from the untimely end which overtakes his friends, the five Mlechchha Kings in the fifth Act. The author also foreshadows the triumph of Chandragupta and the capture of Malayaketu announced in the sixth Act There is, besides, a reference to the future meeting of Rākshasa and Chānakya as described in the seventh Act शावगा is the Māgadhī vocative singular, see Pr. P XI 13 For दक्षिण in the sense of अनुकूल see Jagaddhara on Māl. I.69, see also Var With the equivocation involved in णक्ते compare Vās—स त्रिशंकुरिव नक्षत्रपथस्खलितः ; and P.R.I—अये एतावति वीरमण्डले भवानेव नक्षत्रविद्याकुशलः . For शूर in the sense of a *brave man* and the *Sun* see A S 470, and compare Vās—केचित् कुमुदाकरा इवासोदशूरभासः The words नक्षत्र, क्षत्र and लग्न belong to the neuter gender in Sanskrit But they are here used in the masculine according to the rule लिङ्गमतन्त्रम्

IV. 18 अस्ताहिमुहे शूले, as applied to Rākshasa, is the vocative plural of respect The participial noun लग्न signifies संयोग in the premonitory interpretation, see P III 3.114—नपुंसके भावे कः . IV 17<sup>3</sup> A good many manuscripts read णिवृत्तशतमकलणा which means 'After the seventh *Karana* is over' A *Karana* is the half of a lunar day There are eleven *Karanas*; of these the seventh is भद्रा or विष्टि. It is regarded inauspicious The first half of a full-moon day is taken up by this *Karana* After the *Karana* is over the other half of the full-moon day' is auspicious. This

reading suits the astrological considerations. But it does not square with the premonitory interpretation. So it is rejected iv 18<sup>6</sup>

तिथिरेव तावन्न शुध्यति—The full-moon day, though generally auspicious, is considered inauspicious for a journey (यात्रा), see Mu.Ch.XI.9 iv.18<sup>7</sup> चउशद्गुणे अ लग्ने—In the stanza that follows stress is laid on चन्द्रबल. In अथर्वज्योतिष, too, we read तिथिरेकगुणा प्रोक्ता नक्षत्रं च चतुर्गुणम् । वारश्चाष्टगुणः प्राक्तः करण षोडशान्वितम् । द्वात्रिंशत्गुणो योगस्तारा षिष्टसमान्विता । चन्द्रः शतगुणः प्रोक्तस्तस्माच्चन्द्रबलं बलम् । This passage gives prime importance to चन्द्रबल while it is apparently silent regarding the importance of राशिलग्न. I, therefore, read शद्गुणे अ चन्दे. The editions choose to read it as verse. In that case I would restore the metrical form as under —एकगुणा य्येव तिथी चउग्गुणे य्येव भोदि णकत्ते । चन्दे उणो शद्गुणे एशे योइशिअशिद्धन्ते ॥

IV. 19 लग्ने होदि शुलग्ने०—The premonition (पताकाःस्थानक) is here resumed. It is as under —‘The union is a happy union, there being the friendly attitude (lit mentality) Give up the unhappy union with Malayaketu. Going there, you will be vastly benefited with Chandragupta in your favour’. सौम्य—(1) Budha or Mercury, (2) Good, friendly ग्रह— (1)planet, (2) resolve, mentality iv. 19<sup>2</sup> शंवादेदु शावगे । हगे उण गमिद्दं—The proposal of Rākshasa to consult other astrologers is resented by Jīvasiddhi who goes away apparently in a dudgeon Māgadhī हगे and Mahārāshtrī अहअं or अहयं are related to Sanskrit अहम् with an additional क before the final consonant. Compare असकौ, यकः &c, in Sanskrit and ego in Latin iv 19<sup>9</sup> कुविदे.....भअवं कदन्ते०—Jīvasiddhi apparently means that he believes Rākshasa’s good fortune is leaving him, since he puts greater faith in the statement of strangers than in that of his friend. The speech further implies that Rākshasa is courting his own ruin by siding with Malayaketu who was hostile to Chandragupta, leaving the latter who was the only surviving son of his late Sovereign Nanda कृतान्त means दैव, for which see Va1. From it is derived कार्तान्तिक meaning a fortune-teller, an astrologer पक्ष means a

*proposition, statement*, as well as a *side* IV 19<sup>11</sup> अथाहिलासी सूरौ—There is श्लेष in सूरौ which signifies the Sun as well as a brave man, as noted in IV. 18, notes As the adjective भयवं does not square with the implication, it is dropped, see I 6, उवरज्जदि किल चन्दो त्ति, notes अथाहिलासी—compare Hch. 176.—अस्ताभिलाषिणि सवितरि and Hch 187.—तारकराजम्... अस्तमभिलषन्तम्

IV 20 आविर्भूतानुरागः ० —The flush of morning twilight suffused all over the trees is metaphorically spoken of as the glow of love; and their shadows turning in the direction of the Sun and getting close as the latter rises high in the east are compared to persons flocking to one in prosperity and trying to be always near him The shadows in the evening turn away from the setting Sun The trees are, therefore, said to forsake him For अनुराग in the double sense of *redness* and *love* see K. 153. and S1 XI 66. The word पत्रच्छाय n a tatpuruṣha, from पत्र and छाया, denotes छायाबाहुल्य on account of the thick foliage of trees अदूरम्—close, near प्रायो भृत्यास्त्यजन्ति० — The prophetic statement is verified in the case of Malayaketu See Act VI 3<sup>21</sup> The mythical Mountains of Sunrise and Sunset are the clouds (Vedic पर्वत) on the eastern and western horizon over which the Sun rises and sets The figure of speech is अर्थान्तरन्यास.

END OF ACT IV

called

Rākshasa's Activities.



## ACT V.

पेटिका, प्रसेविका and स्थगिका are synonyms meaning a box, a casket In Hch 256 we come across—पाथेयस्थगिका In Abh. Ch 718- we read स्थगी ताम्बूलकरङ्कः In D N V 29, it appears as थविआ which makes us suspect that the word is imported from Prākrit

V. 1 बुद्धिजल०—To the circumscribed vision of Siddhārthaka the objective of the policy of Chānākya seems to be the incrimination and eviction of Rākshasa, which he was commissioned to bring about. That he sees nigh, naturally with a feeling of wonderment The real objective, however, that Chānākya has in view is to induce Rākshasa to accept the premiership of Chandragupta and thereby to make the latter secure on the throne देशकालविभाग or देशकाल is one of the five constituent elements (अङ्ग) of successful statesmanship (मन्त्र) With जलणिञ्जर for णिञ्जरजल compare चन्दसिरिणो for सिरिचन्द्रस्स I. 18<sup>17</sup> *supra* The inversion is warranted by the rule प्राकृते लिङ्गवचन-मतन्त्रं पूर्वनिपातानियमश्च Compare the stanza with the following - उपायरससंसिका देशकालोपबृंहिता । सेयं नातिमहावल्ली किं नाम न फलेत् फलम् ॥ —Kathā 33 The figure of speech is सावयवरूपक. v. 1<sup>3</sup> किल expresses a feigned action (अलीक), compare Jh. III 50, Ki. viii 48 He pretends to go to Pātaliputra only to be arrested by the guards. v 1<sup>4</sup> जाव से आअमणं पडिवा-लेमि—The ill-omened sight of a Kshapaṇaka is welcome to Siddhārthaka for he wants to be balked in his pretended mission by Ma-layaketu's van-guards Hence he bides his coming

V 2 अलिहन्ताणं पणमामो०—Here मग्ग(sk. मार्ग) means the four paths of the followers of Buddha They are स्रोतःप्राप्ति (entering the stream of the Buddhist laity), सहृदागामी (the path of those who have to return once to this world), अनागामी (the path

of those who ever return to this world) and आर्हत. ( the path of *arhats* ), see M S II, 1-10 The Nirvāṇa to be reached by these paths, is not, like the heaven of Hinduism, reached after death beyond this terrestrial sphere, but is attained before death here in this world (लोष्ट) The Buddhist paths are for that reason said to be of superlative excellence (लोउत्तल) Hemachandra treats सिद्धि and निर्वाण as synonyms, see Abh Ch 74-75. The stanza under comment conveys a hidden meaning (शब्द-शक्तिमूलक वस्तुध्वनि) The friend of Chānakya therein praises his worthy associate of studies for the profundity of his intellect by which he secures the accomplishment of his object with his extraordinary *ways of working* in this world V 2<sup>2</sup> पस्ताण-शमुव्वहणे—The original reading was very likely पस्ताणे only, which underwent phonetic variations such as पत्थाणे &c It was corrupted to अत्थाण, which in its turn became the parent of अद्धाण In course of corruption समुव्वहणे, गमणे and संतलणे came to be added The final outcome was the curious reading समुद्दसंतलणे With this understanding I restore पस्ताणे V. 27, लेहे अ शूपदि—The particle अ (sk च्च,) shows अवधारण here It is the same as Gujarāṭī ज The perversions containing कण्णधाले are to be traced to the corruption समुद्दसंतलणे noted above v 2<sup>12</sup>. मुण्डं मुण्डाविअ०—Compare Nīti V प्रकीर्णकसमु०—कार्यमारभ्या-लोचनं शिरोमुण्डणमनु नक्षत्रप्रश्न इव ; compare also S K. 1 काराविऊण खउरं गामउडो मञ्जिओ जिमिओ । णक्खत्ते तिहिवारे जोइसिअं पुळ्ळिउं चलिओ ॥ The following stanza names the lunar mansions inauspicious for shaving—रोहिण्यां च विशाखायां मैत्रे (१० अनुराधायां) चैवोत्तरासु च । मघायां कृत्तिकायां च द्विजैः क्षौरं विवर्जितम् ॥ The maxim here referred to is मुण्डितशिरो-नक्षत्रान्वेषणन्याय . v 2<sup>18</sup> ण शंपदं...अणुऊलेण गञ्चीअदि—He means to say that it is not the astrological merit of the day but the passport of Bhāgūrāyana that helps a person in his journey. Note that दिन is both masculine and neuter v. 2<sup>22</sup> णिग्गमप्पवेशा आशि—Originally singular आसि (Māg आशि) stands for आसीत्, as well as आसन् ; see Hai, V. viii 3.164. v 2<sup>24</sup> भाउलाअणइश-

**मुद्राप लज्जिदे शि**—The passport was in the form of a stamp on the cloth worn by a person with a seal dipped in ink made of red chalk or any other dye stuff see P C viii 34—**नवोदयालोहितमिन्दुविम्बं विद्विद्युते पार्वणमम्बरान्ते । सायाह्नसुद्राधिकृतेन धातुद्रवेण संन्यस्तामिवैकचिह्नम् ॥** The practice of stamping the cloth worn by a person helps us to say with a degree of certainty that, Jīvasiddhī was not nude, and consequently not **नग्नक्षपणकै** but **रक्तपट**. v. 2<sup>25</sup> **गुल्म** meaning *guards*, includes van-guards, rear-guards, and pickets of soldiers stationed at different points round the camp with signals or passwords, see Ms vii 190. and Kām XVI, 6 The officer of the guards (**गुल्माधिकारिन्, गौल्मिक** or **गुल्मप**) is thus described in Śū Nīti 2 —

**पञ्चानामथवा षण्णामधिपः पद्गामिनाम् ।**

**योज्यः स पत्तिपालः स्यात् त्रिशतां गौल्मिकः स्मृतः ॥**

**परिवृत्तिं यामिकानां करोति स च पत्तिपः ।**

**स्ववधानं यामिकानां विजानीयाच्च गुल्मपः ॥**

It is derived from **गुड् 6p** to defend. v. 2<sup>31</sup> **अमच्चरक्खसस्स केरओ** —The possessive adjunct **केरओ** expressing **स्वामिसेवकसंबन्ध**, is here equivalent to **सेवक** (attendant) v 2<sup>38</sup> **भण मे कज्जसिद्धी होडु त्ति**—Say, my mission will prosper, bless my undertaking. v 2<sup>43</sup> **प्रवेशकः**—It is thus defined **यन्त्रीचैः केवलं पात्रैर्भाविभूतार्थसूचनम् । अङ्कयोरुभयोर्मध्ये स विज्ञेयः प्रवेशकः ॥** An interlude (**प्रवेशक**) differs from a prelude (**विष्कम्भक**) in one respect only. Its characters are all Prākṛit-speaking, and for the matter of that it never begins a play, such is the partiality of purists for Sanskrit

V. 3 **मुहुर्लक्ष्योद्भेदा**—The general statement is made in admiration of the policy of Chāṇakya. There is a fusion (**संकर**) of **उपमा** and **अर्थान्तरन्यास** v. 3<sup>2</sup> **आस्थानमण्डप**—The pavilion of public audience **मण्डप** here stands for **पटमण्डप** (a tent) **भागु०—स्वगतम् । कष्टम्** — There is no one in the pavilion to overhear Bḥāgurāyaṇa. So the stage direction **स्वगतम्** is not wanted. The same may be said of **कष्टम्** which, with **अहो** succeeding, gives rise to tautology. I drop both

V. 4 कुले लज्जयां च—The root विक्री requires the locative of the customer. The present indicative विमृशति has the sense of the imperative. The stanza contains the figure अप्रस्तुत-प्रशंसा

V 5. नन्दान्वयालम्बिना—Related to the Nanda family, a scion of the Nanda family. On चाणक्यनिराकृतः (निराकृतः चाणक्यः येन Bahuvrīhi) see P II, 2 37—वाहिताग्न्यादिषु. In स्थैर्यं भक्तिगुणस्य it is the continuity of devotion to Rākshasa from father to son that is referred to. King Parvataka put entire faith in Rākshasa, and was firmly attached to him ever since his secret alliance with him. After his death, Malayaketu continued to profess the same attachment to him. The stanza contains the figure उत्प्रेक्षा.

v. 5<sup>6</sup> नयने पिद्घामि—This act of Malayaketu is indicative of close intimacy, see Amaru 19, Chand K. I 13, V III 15 and S1 IX. 96. It is a sport in which one comes from behind unobserved and covers the eyes of another with his or her hands. The latter in recognition tells the name of the person pressing the eyes, who thereupon takes off the hands, see V S 2-3. It is allied to अङ्गुलीताडितक and सुनिमीलितक of Kā. Sū 18 v 5<sup>13</sup> अये राक्षसस्य मित्रं जीवसिद्धिः -

See Kām 13 38—एते ज्ञेयास्तु संचाराः सर्वे नान्योन्यवेदिनः v 5<sup>15</sup> गमिस्सं. The attrition of the termination मि to a mere *m* sound in the Prākṛit future was the precursor of a similar change that took place in the fullness of time in the present. It is noticed casually in a note by Hemachandra see Hai. V VIII 3 141. This resulted in the termination उ of the Apabramśa and ऊं of the Gujarāṭi first person singular of the present tense v 5<sup>20</sup> शयं य्येव.....

अत्तणो अवलज्जामि—The wrong which Jivasiddhi pretends to be doing to himself is that of being implicated in plotting the murder of Malayaketu which he imputes to Rākshasa v.5<sup>27</sup> किं एदिणा शुदेण—What signifies hearing it? One does not care to hear what is secret or what is outrageously bad v.5<sup>29</sup> ण हि लहशं Jivasiddhi slyly alludes to the wide-spread currency of the report ascribing the murder of Parvataka to Rākshasa. Of course, it was

circulated by Chāṅkya, as we learn in the first act v 5<sup>34</sup> युक्त-  
मिदानीमर्थिने कथयितुम्—What is told to another without his  
seeking to know it, carries no weight and makes no impression;  
and a person who wantonly exposes his friend is not believed in.  
v 5<sup>36</sup> णिवशमाणे—On the free use of परस्मैपद and आत्मनेपद termi-  
nations in Prakṛit, see Hai V VIII 3 137, 144, 180, 181 v. 5<sup>42</sup>  
भागु०—ततस्ततः—The speech has a very suspicious look ततस्ततः  
is used when a narrative is long and digressive But the story of  
Jīvasiddhi is short and to the point So I propose to drop it.  
v 5<sup>45</sup> तदो हगे लक्षशश मित्तं त्ति कदुअ--Jīvasiddhi was expelled  
from the capital with disgrace because he was concerned in the  
murder of Parvatāka He was suspected of doing the deed at the  
instigation of Rākshasa who was his friend The sentence of  
banishment proclaimed him to be the murderer. Answering  
to the charge of the murder there should be the word घादगे before  
त्ति कदुअ, which I supply on conjecture v 5<sup>47</sup> तालिशं आलही-  
अदि येण—He insinuates that Rākshasa is plotting the  
murder of Malayaketu to serve his end v. 5<sup>53</sup> चाणक्येण विशक-  
ञ्जाए णामं वि ण शुदं— This is, of course, a political lie.

V. 6 सुहृन्मुखाद्रिपुमधिकृत्य—Here रिपु refers to Rākshasa  
and सुहृद् to Jīvasiddhi who feigned friendship with Rākshasa.  
v 6<sup>1</sup> हन्त कृतार्थोऽस्मि--By अर्थ (lit object) is meant the fathering  
of the guilt of having murdered Parvatāka on Rākshasa, which  
he was commissioned to do by Chāṅkya, see *supra*, I तेनेदानीं  
महत् प्रयोजनमनुष्ठेयं भविष्यति.

V 7 मित्रं मम यमिति०—The adverbial form अन्वर्थतः means  
the same as अन्वर्थम्; compare यथार्थतः and यथार्थम्. There is a  
fusion (संहर) of सहोक्ति and काव्यलिङ्ग in the stanza v 7<sup>0</sup>  
तस्मिन् काले सर्वार्थसिद्धिं राजानमिच्छतो..... पर्वतेश्वर एवार्थपरि-  
पन्थी०—The passage informs the reader that Sarvārthasiddhi was  
alive when Parvatesvara was murdered परिपन्थी (परिविरुद्धं पन्थ-  
यितुं शीलमस्य—P III 2 78 antagonistic, cf परिपन्थ The readings  
नास्ति दोष एवात्रेति (T), and न दोषमिवात्र (H) overshoot the mark  
by absolving Rākshasa emphatically and entirely from the guilt.

V. 8 मित्राणि शत्रुत्वमिवा०—The particle इव denotes कृत क्तव here Concerning political friendship and enmity see Kām viii. 73—अमित्राण्यपि कुर्वीत मित्राण्युपचयावहान्। अहिते वर्तमानानि मित्राण्यपि परित्यजेत्॥ There is a fusion (संकर) of काव्यलिङ्ग, पर्याय, and अर्थान्तरन्यास v 8<sup>3</sup> अमात्यवधे प्रकृति-क्षोभः स्यात्—The members of the *body politic* here alluded to are बल and सुहृद् particularly the latter On the advice given by Bhāgurāyana see Kām viii 69 v 8<sup>6</sup> सलेहो पुरिसो गहीदो—The captain of the guards failed to notice the casket of jewellery concealed by Siddhārthaka under the armpit So it is not reported here

V. 9. आणत्तीअ गुणेसु०—The speaker praises blind fidelity, to defend his own action of perfidy to Rākshasa. अह्वारिसज्जण-णीए—Devotion to the master is here described as the fostering *parent* of servants The reading of the majority is आणन्तीए which is rendered by आनयन्त्यै in Sanskrit But the Prākrit equivalent of आनयन्त्यै is आणेन्तीए, not आणन्तीए. Even if we look upon आणन्तीए to be a clerical error, the root आनी which takes two objects is here wanting in either I regard आणन्तीए to be a blunder for आणत्तीए or आणत्तीअ The same blunder is to be noticed in Se B vi 19 But the commentator is careful enough to render it by आज्ञति As a converse case I point to Se B iii 48, दुहिए राहवहिअए भमरोअन्तअम्मि कुसुमम्मि-व पव्वाअए भमरोअन्तअम्मि—which I propose to read दूए राहव-हिअअए भमरोअन्तअम्मि कुसुमम्मि व पव्वाअए भमरोअन्तअम्मि (दूये राघवहृदयके भ्रमाद् रुदति कुसुम इव प्रमलाने अपयदभ्रमरे)—Here त्त has taken the place of न्त. The variant तिप्पन्तीए गुणेसुं also stands in need of correction The Prākrit substitute of तृप् is थिप्प, see Hai V viii 4. 137. So we have to read थिप्पन्तीअ गुणेसुं which would mean 'content to look at merits (only)' The figure of speech is रूपक v 9<sup>15</sup> उद्वेष्टय दर्शय—The action of unrolling is generally predicated of a scroll or letter, see M v. 119—लेखं च नाट्येनोद्वेष्टयति There is a special term काचनक to denote the string tied round a letter, see Hā. 54 I have,

therefore preferred उद्वेष्ट्य to उद्घाट्य v. 9<sup>17</sup> स्वस्ति-यथास्थानं etc. —All letters begin with the auspicious word स्वस्ति Secret correspondence was purposely vague The carrier, who was generally a trusted person, supplied the oral clue (वाचिक) See Hā 54.—वर्णदूतः स्वस्तिमुखो लेखो वाचिकहारकः and Hā.167-संदेशोक्तिस्तु वाचिकम् . A letter to a high personage was accompanied by presents , see M v 118-119. These presents were called अशून्यार्थः; see Hch 241—अस्मत्स्वामिना संदेशमशून्यतां नयता०. On the insidious fabrication of Chānākya meant to incriminate Rākshasa, see Kām 9 69—अर्थोत्सर्गेण महता लेखैश्चाप्यर्थ—संहतैः । प्रधानपुरुषस्येह प्रकुर्वीतार्थदूषणम् ॥ v. 9<sup>19</sup> प्रथममुपन्यस्तसंधीनाम्—The term उपन्यस्त is suggestive of the alliance being उपन्याससंधि. It is thus defined — भव्यामेकार्थसंसिद्धिं समुद्दिश्य क्रियेत यः । स उपन्यासकुशलैरुपन्यास उदाहृतः—Kām I IX 8. The alliance of Chandragupta and the Mlechchha kings is here styled उपन्याससंधि (*stipulation alliance*) from the latter's point of view They are said to be *stipulating* for the territory, treasure and elephants of Malayaketu in consideration of their undertaking to kill him On the part of Chandragupta, however, the alliance was, what they call, उपहारसंधि, (bestowal alliance), in as much as the latter ostensibly promised to give away the territory, treasure and elephants of the enemy to the allied Mlechchha kings, see Kām IX 5—संप्रदानात् भवति य उपहारः स उच्यते On account of the bestowal (उपहार) Chandragupta is spoken of as उपहारिन् (*bestower*) in the letter The traditional reading उपकारिणम् yields no sense For, we have here before us not a case उपकार (*obligation*), but of उपहार (*bestowal*) v. 9<sup>20</sup> पूर्वप्रतिज्ञात- of संधिपरिपणप्रतिपादनेन— By the granting (प्रतिपादन) of the stipulated (प्रतिज्ञात) reward of alliance (संधिपरिपण) . v. 9<sup>20</sup> सत्यसंधः (सत्या संधा यस्य)—whose promise is true, i.e., true to his promise, v. 9<sup>21</sup> एवमुपगृहीताः सन्तः—Who have been so much (एवम्) won over (उपगृहीताः). v. 9<sup>21</sup> उपहारिणम्—The maker of the bestowal alliance (उपहारसंधि), i.e. the pledger v. 9<sup>23</sup> कौशहा

स्तिकाभ्याम् —For हास्तिक n (a collection of elephants) see Ak  
 The manuscripts read कोशहस्तिकाभ्याम्, which is a clerical error  
 similar to कृतकृत्यताम् of I. 15 v 9<sup>23</sup> अलंकारत्रयं च श्रीमता  
 यत् प्रेषितम्—These are understood by Malayaketu as fee in  
 advance from Chandragupta to Rākshasa for murdering him  
 v 9<sup>24</sup> अशून्यार्थं m n—A ceremonial present accompanying a  
 letter or a message to a high personage, especially a king v 9<sup>25</sup>  
 वाचिक n —An oral clue to a vague communication. The root निराकृ  
 means (1) to expel, (ii) to annihilate. The manuscripts read either  
 आसतमात् सिद्धार्थकात् or आसतमादस्मात् Both are defective The  
 first is wanting in the identification of the carrier with  
 Siddhārthaka, and the second omits the name of the carrier In  
 the absence of the mention of the said identification Śakatadāsa  
 would not have written the letter Had the name of the carrier  
 been not given in the letter, Bhāgurāyana could not have called  
 him by his name, for he does not know him I, therefore, read  
 आसतमादस्मात् सिद्धार्थकात् Viewed as an ordinary epistle  
 of the common life, the letter under notice purports to be  
 addressed to a high personage He has an enemy possessing  
 much money, vast landed property and many elephants The  
 addressee and his enemy are presumably cousins, among whom  
 inveterate family feuds are very common Their consanguinity  
 is inferable from the fact that the former has the power  
 to give away the belongings of the latter, which he could do only  
 if he be a presumptive heir to him The addressee has obliged the  
 correspondent by destroying his enemy He sends valuable  
 pieces of jewellery by way of present to him. In return the corres-  
 pondent undertakes to do away with his cousin with the help of  
 certain friends of his who are in the service of the wealthy proprie-  
 tor Lured by the promise of the vast property they join the  
 conspiracy v 9<sup>28</sup> अज्ज ण जाणामि—Siddhārthaka means to say  
 अज्ज ण जाणामि — तुहोहिं — गिहीदो — किं भणामि त्ति But  
 with feigned trepidations of guilt he stammers out the first  
 three words and stops, then stammers out one more and stops,



with the express object of being misunderstood Apparently he is reluctant to yet disclose the secret of his master Rākshasa, for, that is an act of treachery At the same time he feigns to be afraid of withholding the truth from the Prince, for, that is an act of treason Such is the dilemma implied by the words किं भणामि v 9<sup>45</sup> अये तदिदमाभरणं०—The indeclinable अये expresses स्मरण (recognition), see Med V 9<sup>74</sup> मामभिदुह्यन्ति—The roots क्रुध् and दुह् when preceded by prepositions, take the accusative of the object of anger and of malice, see P I 4 38—ऋधद्रुहोऽपसृष्टयोः कर्म v 9<sup>79</sup> आपूर्णमस्मद्वलं०—The prefix आ here has a diminutive force, compare आपाण्डुर, आलक्ष्य, आनील etc The adjective आपूर्ण so derived should be distinguished from the past passive participle आपूर्ण Note also that बल n means an army, and that बल m means a strong man, a warrior, see A. S 505—506 The warriors of Chandragupta are Bhadrabhatta and his companions

V 10 साध्ये निश्चितं०—With reference to the army निश्चित means resolved, resolute, hence strong, efficient अन्वय m: signifies following, see Bh. V 66—का त्वमेकाकिनी भीरु निरन्वयजने वने By it is meant the co-operation of allied forces such as मित्रबल, श्रेणिवल, आटविकबल &c साधन stands for मौलबल. उभयोः denotes friends (सपक्ष) and foes (विपक्ष) पक्ष means the cause, and स्वपक्ष the cause of the leader (स्वामिन) साध्य signifies the object to be achieved and साध्य adj means 'that the loyalty or efficiency of which stands in need of proof,' that is to say, 'of doubtful efficiency.' To understand clearly the stanza as applied to a syllogism it is necessary to know something of Indian Logic. अनुमान (Inference) is of two kinds, स्वार्थानुमान and परार्थानुमान. We are here concerned with the former Of this threemembered syllogism साध्य, साधन and पक्ष correspond to the major, middle and minor terms of Western Logic The middle term साधन is generally known as हेतु or लिङ्ग. This हेतु is called केवलान्वयिन, केवलव्यतिरेकिन् or अन्वयव्यतिरेकिन् according as it is capable of being joined with the major term (साध्य) in an affirma-

tive universal proposition only, with its converse only, or with both. The proposition which lays down affirmatively the constant and invariable concomitance of the middle term ( हेतु ) with the major ( साध्य ) is known as **अन्वयव्याप्ति**, e.g. whatever is smoky is fiery, as is the kitchen. The converse of this is **व्यतिरेकव्याप्ति**; e.g. whatever is not fiery is not smoky, as is the tank. In these instances the major term (साध्य) 'fiery' is ascertained inductively to be always capable of being predicated of the kitchen and incapable of being so, of the tank. Since kitchen is an instance on the side of the minor term (पक्ष), and the tank, on the opposite side, they are respectively called **सपक्ष** and **विपक्ष**. Now of the three varieties mentioned above the **अन्वयव्यतिरेकिन** *hetu* alone makes an argument perfectly sound and irrefutable. A thoroughly sound **अन्वयव्यतिरेकिन** *hetu* satisfies five tests or conditions: (1) It must be predicable of the minor term (पक्ष); (ii) it must be present in **सपक्ष**; (iii) it must be absent from **विपक्ष**; (iv) it must not be disproved by other modes of proof, (v) it must not be impugned by a counter *hetu*. These are respectively called (1) **पक्षधर्मत्वम्**, (2) **सपक्षे सत्त्वम्**, (3) **विपक्षाद्द्वयावृत्तत्वम्**, (4) **अबाधितविषयत्वम्** and (5) **असत्प्रतिपक्षत्वम्**. Thus in the ordinary instance 'This mountain is fiery because it is smoky &c' the *hetu* 'smoky' is predicable of the minor term (पक्ष) 'mountain', is known to be present in the *sapaksha* 'kitchen', is absent from the *Vipaksha* 'tank', is not disproved by the **प्रत्यक्ष**, **उपमान** or **शाब्द** mode of proof, and is not impugned by a counter *hetu*. When the **अन्वयव्यतिरेकिन** *hetu* does not stand these tests, it leads to fallacies (**हेत्वाभास**). They are five in number, (1) **अनैकान्तिक**, (2) **विरुद्ध**, (3) **सत्प्रतिपक्ष**, (4) **असिद्ध** and (5) **बाधित**. The first is threefold, **साधारण**, **असाधारण**, and **अनुपसंहारिन्**. Of these three the **साधारण** and **असाधारण** varieties violate the third and the second condition respectively, and the **अनुपसंहारिन्** variety is entirely void of both. The second fallacy violates the same two conditions, and the other three respectively infringe the fifth, the first and the fourth conditions. The stanza under notice

deals with **अन्वयव्यतिरेकिन्** *hetu* The characteristics of a sound *hetu* are briefly indicated in the first lines. The first clause **साध्ये निश्चितम्** satisfies the tests of **अबाधितविषयत्वम्** and **असत्प्रतिपक्षत्वम्**. The second clause **अन्वयेन घटितम्** fulfils the condition of **सपक्षे सत्त्वम्**. The third clause **स्वपक्षे स्थितिं बिभ्रत्** conforms to the test of **पक्षधर्मत्वम्**. And the fourth clause observes the condition of **विपक्षाद् व्यावृत्तत्वम्**. The third line of the stanza, with sententious brevity, refers to the fallacies arising out of an unsound *hetu*. Thus the clause **स्वयमेव साध्यम्** hints at the fallacies **सत्प्रतिपक्ष** and **बाधित**; the clause **उभयोस्तुल्यम्** alludes to **अनैकान्तिक** and **विरुद्ध**; and the clause **पक्षे विरुद्धम्** points to **असिद्ध**. The words **साध्ये निश्चितम्** signify **साध्ये निश्चितसत्ताकम्** *i. e.* **प्रमाणान्तरेण हेत्वन्तरेण च अविप्रतिषिद्धम्**. The words **अन्वयेन घटितम्** imply **सपक्षे सत्त्वम्**; for **अन्वय-व्याप्ति** is impossible without **सपक्ष**. The pronoun **स्व** in **स्व-पक्षे** stands for **चादिन्**. The word **साध्यम्** in the third line means **साध्यसत्ताकम्** *i. e.* **अनिश्चितसत्ताकम्** which amounts to saying **प्रमाणान्तरेण हेत्वन्तरेण वा विप्रतिषिद्धम्**. Similarly, **उभयोस्तुल्यम्** should be taken to mean **साधारणत्वेन असाधारणत्वेन अनुपसंहारित्वेन विरुद्धत्वेन वा सपक्षविपक्षयोः तुल्यरूपम्**; and **पक्षे विरुद्धम्** should be understood as signifying **पक्षे असिद्धम्**. The term **विग्रह** in the fourth line alludes to **हेत्वाभास** being one of the twenty-two **निग्रहस्थानानि** given in Nyā Sū V 2. The stanza under notice contains the union (**संसृष्टि**) of the figures **श्लेष** and **उपमा**. The variant **सपक्षे** is rejected, because **सपक्ष** has been already referred to in **अन्वयेन घटितम्**. If we read **सपक्षे** instead of **स्वपक्षे** in the first line, there is nothing in the hemistich answering to **पक्षे विरुद्धम्** of the third line.

V. II **प्रस्थातव्यं पुरस्तात्**—The Khasas were the hill-tribes of Khasia in the north-eastern part of Bengal. The Śabarās were the dwellers of the Vindhya forest. These two classes of soldiers formed the army of woodmen (**आटविकबल**) under their respective chiefs. The Gāndhāraṣ were the people of the province to the west of the Indus about Kandhāhar. The Hūṇas were the white

Huns who were established in the Panjab and along the Indus Cosmas Indicopleustes who traded in the Red Sea about 525 A D speaks of the Huns as a powerful nation in northern India in his days The order is issued to the *chief*, following Prince Malayaketu I, therefore, take the liberty to read **खसशबरनृपैः** instead of **खसशबरगणैः** in the first line. Moreover, since **चैद** a derivative of **चेदि** is not met with, I read, **चैव हूणैः** in the third line Thus we have the pairs of Khasa and Śabara chiefs, Gāndhāra and Yavana chiefs, and Śaka and Hūna chiefs The remaining five form a group by themselves. **परिकल्पितविभागैः**—in allotted divisions, that is to say, in the proposed order v 11<sup>31</sup> **अधिकारपदं शङ्कास्थानम्**—This reflection of Rākshasa arises out of the necessity of adorning his person in a befitting manner If he did not do so, he would offend Malayaketu by the appearance of moping melancholy for his former master King Nanda. His action might be interpreted even in the light of disrespect, or worse than that, of disaffection.

V. 12 **भयं तावत् सेव्या०**—For **प्रत्यासन्न** in the sense of a *personal attendant of a king*, see the note on **क्षितिपतिप्रत्यासन्नाः** *supra* 15 I The singular stands for the plural The stanza contains **अप्रस्तुत-प्रशंसा**

V. 13 **पादाग्ने दृश०**—The parts (**अङ्ग**) of the visual organ are the pupil, the eyelids, the eyelashes &c See V 1 16—**अपाङ्ग-नेत्रा**, where **अङ्ग** denotes the pupils There is a fusion (**संकर**) of **उपमा**, **उत्प्रेक्षा** and **स्वभावोक्ति** here v. 13<sup>4</sup> **प्रयागे प्रतिविधान-मनुतिष्ठता**—taking measures (**प्रतिविधान**) regarding the order of march (**प्रयाग**), fixing the order of march v 13<sup>10</sup> **अस्ति कश्चिद्यः कुसुमपुरं गच्छति०**—The question apparently relates to the sending of secret agents and returning of spies v 13<sup>12</sup> **गतागताः**—Secret agents sent and spies returned v 13<sup>16</sup> **अये सिद्धार्थकः**—There appear two more speeches after this in the editions, which are given in the foot-note. Their retention means an open imputation to Rākshasa by Siddhārthaka of having entrusted to him

a secret message of a suspicious character After the preferring of such a serious charge even the generous-minded Rākshasa can hardly be supposed to defend a foul calumniator like Siddhārthaka with the words ताड्यमानः पुरुषः किमिव न ब्रूयात् Such a defence after the admission made in मरण पारिदं रहस्सं धारिदुं is futile So the speeches are rejected as spurious v 13<sup>34</sup> कस्मिंश्चित् परितोषस्थाने—Rākshasa commits a blunder in not being explicit Its indefiniteness makes it absurd and has a suspicious look v 13<sup>38</sup> कुतो वाचिकं कस्य वाचिकम्—The double reading of MT is void of propriety v 13<sup>47</sup> अलं..... ताडयितुम्—This construction is grammatically inadmissible, see P. III. 4.18—अलंखल्वोः प्रतिषेधयोः प्राचां क्त्वा. It is, however, met with in classical literature; see Bk IX 100—प्रणियातुमलं रुषम्, Ve II. 229—अलम्.....आत्मानं खेदयितुम्, Mk III. 60—अलं सुप्तं जनं प्रबोधयितुम्. v. 13<sup>52</sup> न खल्वनिश्चितार्थं—Perceiving the possibility of Śakatadāsa removing the suspicion by his oral explanation, Bhāgurāyana does not want that he should be called He thinks of some other proposal which should serve the end That he hits upon and makes in what follows v. 13<sup>54</sup> लिखितं n—a writing V 13<sup>74</sup> लिखितान्तरं n—another writing v. 13<sup>55</sup> वर्णसंवादं m—identity of hand v 13<sup>63</sup> राक्षसः स्वगतम् । संवदन्त्यक्षराणि किं नु शकटदासेन &c—This appears to be the reading of H (N), and I take it to be the original reading. The editions insert शकटदासस्तु (मम) मित्रमिति विसंवदन्यक्षराणि । तत् between संवदन्त्यक्षराणि and किं नु शकटदासेन &c. Here इति may denote हेतु or स्वरूप In the former case to say in the same breath *identical* and *not identical* is self-contradiction Thus the author could have avoided by using कृतकानि in place of विसंवदन्ति if he meant to say so In the other case we have to take the sentence to mean—‘But the statement that Śakatadāsa is my friend, goes against it’ Apart from this interpretation being somewhat far-fetched, the point is lost by the ascription of different sense to विसंवदति and अक्षराणि. I omit it accordingly,

V 14 **स्मृतं स्यात् पुत्रदारानाम्**—Rākshasa suspects that longing to be in his family Śakatadāsa colluded with the enemy. He did not for a moment think that his friend was lured by money. So I take **चल अर्थ** to mean wife and children that die. These *objects* are contrasted with fame that never dies. On the employment of the objective genitive with **स्मृ** see P II. 3 52—**अधीगर्थददेशां कर्मणि** The stanza contains the figure **परिकर**.

V 15 **करांगुलिप्रणयिनी**—attached to the finger, constantly worn on the finger **प्राणार्थिना**—longing for his beloved relatives. By the **लक्षणा** process **प्राण** here means persons as dear as life, see H 2. 92—**कोशः कोशबलः प्राणाः प्राणाः प्राणा न भूपतेः**. There is a fusion (**संकर**) of **काव्यलिङ्ग** and **अनुमान** in the stanza

V 16 **एतानि तानि०**—With the last two lines compare Ku. VII. 29. —**ज्योतिर्मिथुद्यद्भिरिव त्रियामा आमुच्यमानाभरणा चकासे** The figure of speech is **उपमा**. v 16<sup>3</sup> **तातेन धृतपूर्वाणा०**—I believe the passage was originally metrical I would read it as under —**तातेन धृतपूर्वाणां भूषणानां विशेषतः । मौर्यहस्तगतानां हि क्रयादधिगमः कथम् ॥** The substitution of **आभरणानाम्** for **भूषणानाम्** and of **चंद्रगुप्त** for **मौर्य** along with the omission of **हि** turned it into prose, which admitted of **गुज्यते** being added at the end. The figure of speech here is **काव्यलिङ्ग**. This part of the speech of Malayaketu is meant to expose the absurdity of the statement **क्रयादधिमतः** of Rākshasa

V. 17 **चन्द्रगुप्तस्य विक्रेतु०**—The figure of speech is **अनुमानः**  
V 17<sup>1</sup> **सुश्लिष्ट**—well-devised, circumstantially laid **दूषणप्रयोग**—The charge of the guilt

V 18 **लेखोऽयं न मम०** With **उत्तरपदम्** compare **उपचारपदम्**—Ku. IV 9. For **सौहार्द** from **सुहृद्** with the vriddhi of both the vowels, see P. VII 3 19—**हृद्गसिन्ध्वन्ते पूर्वपदस्य च** In **सौहृद्** there is the vriddhi of the first vowel **मौर्य** is **वैषयिकसप्तमी उचार** is the reply to the accusation (**अभियोग**) It is said to be of four kinds, **मिथ्योत्तर**, **प्रत्यवस्कन्दन**, **संप्रतिपत्ति** and **प्राङ्गन्याय**. In the case before us to disown the letter would be **मिथ्योत्तर**. That

reply would not do, for there was the seal of Rākshasa to it. To charge Śakatadāsa with unfriendliness or to say that Chandragupta offered the ornaments for sale would be प्रत्यवस्कन्दन Even that would not do, for it was not believable. As to प्राङ्गन्याय there was no scope for it संप्रतिपत्ति was the only kind of reply that remained. These are the cogitations of Rākshasa confounded with the overwhelming circumstantial evidence against him. संप्रतिपत्ति is defined as under.—

श्रुत्वाभियोगं प्रत्यर्थी यदि तं प्रतिपद्यते ।  
सा तु संप्रतिपत्तिः स्याच्छास्त्रविद्भिर्ददाहता ॥

V. 19 मौर्योऽसौ स्वामि०—While Rākshasa is still considering what reply to give, Malayaketu accuses him of अनार्यत्व in these words परपरिचरण as applied to Chandragupta, should be dissolved as under —परम् आत्यन्तिकं परिचरणं यस्य (यत्कर्मकम्)—As applied to the speaker the same should be dissolved in the following manner —परम् आत्यन्तिकं परिचरणं यस्य (यत्कर्तृकम्) in the former case Rākshasa has to render subservience to Chandragupta. In the latter it is Malayaketu that renders subservience to Rākshasa दाता सोऽर्थस्य०—Construe the line and its sequel as follows.—

सोऽनुगतस्तुभ्यं स्वमतस्यार्थस्य दाता ।  
त्वं त्वनुगतो मह्यं स्वमतमर्थं ददासि ॥  
तत्र ते सचिवपदं ननु सत्कारपूर्वं दास्यम् ।  
अत्र ते सचिवपदं ननु सत्कारपूर्वं स्वाम्यम् ॥

The reading परिचरणपरः does not admit of double meaning and is in consequence not equally applicable to Chandragupta and Malayaketu. I, therefore, read परपरिचरणः instead. It is a case of transposition अभियुक्त n is equal to अभियोग m. (accusation). v 19<sup>1</sup> So अभियुक्तव्याहार means stating the accusation, words which state the accusation v 19<sup>1</sup> निर्णय m. signifies decision, words which give the finding. In the mouth of Rākshasa the question is turned into *petitio principii*

V. 20 परिभूतिधामन्—Subject to contemptuous treatment.

क्षत—killed. विपुल here signifies inscrutable (अगाध) ; see A. S. 1283.

V 21 कथाशेषतां नीतः—reduced to the state in which what remains of a person is anecdotes (कथा) about him, slain मन्त्राधिकारे आहितगौरवेण—who was respected in the matter of state counsels Here गौरव means respect, मन्त्र political counsels and अधिकार subject or topic आममांस raw flesh, meat. In the stanza under comment Rākshasa is represented as a meat-seller, who formerly butchered Parvataka to fatten Sarvārthasiddhi and who is now going to butcher Malayaketu to fatten Chandragupta Compare Bk VI 132—मांसविक्रयिणः कर्म व्याधस्यापि विगर्हितम् । मां घ्नता भवताकारि निःशंकं पापदृश्वना ॥ ; compare also U I. 45. The stanza कन्यां तीव्र० is somewhat clumsily worded, as was also यो नन्दमौर्य० III 17 Corresponding to the attribute विश्रम्भप्रवणः of पिता there should be मन्त्राधिकारे आहितगौरवः to qualify वयम् To avoid प्रक्रमभङ्ग he should have said संप्रत्याहितगौरवाश्च in place of संप्रत्याहितगौरवेण The style of Viśākhadatta is vigorous, but his diction is at times wanting in precision Taken in connection with the prose that goes before it, the stanza contains a fusion (संकर) of उपमा and अर्थान्तरन्यास

v. 21<sup>1</sup> गण्डस्योपरि विस्फोटः—This is a line of अनुष्टुप्. With it compare the proverb गण्डस्युपरि पिडो in S II and V. S. I. Technically गण्ड m is a tumour, see गण्डमाला. A pimple that bursts and runs forming an ulcer, is विस्फोट in the present case v 21<sup>5</sup> दैवमत्र प्रष्टव्यम्—Compare Guj 'दैव जाणे' Eng. 'God knows' v 21<sup>5</sup> दैवमत्र प्रष्टव्यम् न क्षणको जीवसिद्धिः—This is tantamount to saying, "Why put me off in that way! There is Jīvasiddhi to tell that to me" v 21<sup>6</sup> कथम् जीवसिद्धिरपि चाणक्यप्रयुक्तः—Rākshasa is too good to suspect his feigned friend to be a secret agent of Chānakya He believes that his friend has been seduced, as he takes Śakatadāsa to have been. 21<sup>7</sup> रिपुभिर्मे हृदयमाप स्वीकृतम्—By हृदयम् he means the secret of secrets, namely, the dangerous character of



the poison-maid, which he had imparted only to Jīvasiddhī. By seducing him, as he believed, the enemies came in possession of that secret For हृदय in the sense of secret, note अश्वहृदय, आदित्यहृदय &c where the principal idea is that of secrecy V v 21<sup>15</sup> नाहं विश्रम्भघाती राक्षसः । मलयकेतुः खल्वहम्—The adjective अविश्रम्भघाती which should qualify मलयकेतुः is to be supplied.

V 22 विष्णुगुप्तं च मौर्यं—The simile of दुर्नय involves जातिहीनत्व which serves to embellish rather than disfigure it by the implication of निन्दा

V 23 गौडीनां लोध्रधूली०—The pollen of the *lodhra* flower formed an article of toilet see, Me 71, S1 IX 46, Ku 7 11. The figure of speech is उदात्त

V 24 चेतश्चन्दनदास०—Construe the line as follows — (यतः) चन्दनदासमोक्षरभसं (मम) चेतः (मां) रुन्ध्यात् न चेत् (तत्) कृतघ्नं स्यात् The concluding sentence means यदि मम चित्तं मां रणसाहसान्न निवारयेत् तर्हि तत् कृतघ्नं भवेत् Here रभस is an adjective meaning वेगवत्, see K1 V 1—य रभसया नु दिगन्त-दिदृक्षया The reader should note that the eagerness displayed by Rākshasa in the fourth act to march on Pāṭaliputra had in view the release of Chandanadāsa from confinement.

END OF ACT V

called

TRICKSY DOCUMENT

## Act VI.

VI 1 **सर्वं काञ्चन**—having perfected, having completed. **पडिहद** (sk प्रतिहत) overthrown, demolished **जाव जभदि**—here **यावत्** denotes **साकल्य**

VI 2 **हिअअट्टिआण**—whose memory is ever cherished in the heart, *ie* dearly loved Compare Nāg I 46 and K M p 36 The Piākṛit root **दूम्** comes from Sanskrit **दून्**. The interchange of nasals is exemplified by **हम्ह** Hai V VIII. 4. 243 from **हन्** (passive), **घुम्म**—Hai V VIII 4 1<sup>17</sup> from **घूर्ण**, **खम्म** Hai V VIII 4 243 from **खन्** (passive) & **दूम** is the parent of the Gujarāṭi verbs **दूमा**, and **दूम**. Compare the stanza with K1. XI 28 The speaker is very appropriately named **समुद्धारथक**. He is well off, and appears to lead an easy life To him his long separation from his friend is very painful Hearing of his arrival he comes to see him **मिच्चाण** is a plural of respect. It means 'of an esteemed friend.' The stanza contains **अप्रस्तुतप्रशंसा**:

vi 2<sup>1</sup> **चिरपच्चागद्दी**—returned since a long time, arrived early  
vi. 2<sup>12</sup> **दिट्टमेत्तो**—Chānākya saw Siddhārthaka in the camp of Malayaketu when he surprised and captured it vi 2<sup>13</sup> **पिअं**—The happy circumstance is the capture of the army of Malayaketu without a blow vi 2<sup>13</sup> **देवस्स चन्दसिरिणो**—Chānākya must have said **वृषलाय** (P1 **विसलस्स**). Siddhārthaka respectfully substitutes **देवस्स चन्दसिरिणो** for it. vi. 2<sup>22</sup> **असुणिद्वं** Sk **अश्रोतव्यम्**) which may not be imparted or told, secret. vi. 2<sup>32</sup> **भयविलोल**—anxious to turn back in dismay **विलोल** here means not disposed to stay, longing to go

vi 2<sup>27</sup> **भद्भड**.....**विजअवम्मप्पमुहेहिं**—The list of deserters closes with Vijayavarman No more deserters are mentioned in the play. So I drop **प्पमुहे** and read **भद्भड**.....

**विजभवम्मोहिं.** Possibly the word **पुमुह** has got in owing to the presence of **चित्तवम्पमुहा** in the preceding sentence and of **भहभडपमुहा** in the succeeding speech. vi 2<sup>15</sup> **देवस्स.....**  
**.....अवरत्ता** The genitive is here loosely used for the ablative It is a Prākṛitism vi 2<sup>37</sup> **अण्णं मुहे अण्णं णिव्वहणे-**  
 The metaphor is taken from dramaturgy **मुख** is the initial and **निर्वहण** the complete division, see notes *supra* IV 3  
 As applied to Bhadrabhata and his associates, **मुख** by **लक्षणा** implies *profession* and **निर्वहण** signifies *execution, action*  
 They hated Chandragupta and professed admiration for Malayaketu, and these very persons belying those professions made him their prisoner In the English translation the sentence is freely rendered vi 2<sup>40</sup> **दवणदीए विअ.....चाण-**  
**क्कणीदीए**—The comparison of the policy of Chāṅakya and the Heavenly River is obscure and unusual The variant **देव्वगदीए** involves the repetition of **गदी**. The poet usually compares the ways of Chāṅakya with the ways of Fate in their inscrutableness, see *supra* V 3 I, therefore, read **णिअदीए** (Sk **नियत्यै**) in place of **देवणदीए** or **देव्वगदीए** here vi 2<sup>40</sup> **अमुणिदगदीए**—the course of which is unknown, inscrutable vi 2<sup>44</sup> **पडिवण्णं** (Sk **प्रतिपन्नम्**)  
 —seized, see R XIIIV, 47 —**सुमन्त्रप्रतिपन्नरादिमभि** VI 2<sup>47</sup> **कहिं**  
**तं** Here **तं** (Sk **तत्**) stands for **म्लेच्छबलं** of the foregoing speech. The captive Mlechchha army formed a part of the triumphal procession described in the next speech

VI 3 **सजलजलदलीलं उव्वहन्ता**—bearing a likeness to clouds full of water, black like rain clouds **दन्ती**—The regular nominative plural of **अग्गी** and **दन्ती** is **अग्गीणो** and **दन्तिणो**. But when the plural termination is dropped, we have **अग्गी** and **दन्ती**, see Hai. V. VIII 3. 4 —**जशसोर्लुक्**, Compare **वण-**  
**हत्थी** (Sk **वनहस्तिनः**)—See B VIII.36 and **अच्छी** P D I 24 As regards the shortening of the penultimate vowel of **प्रहार** in Prākṛit see Hai V VIII. 1. 68—**घञ् वृद्धेर्वा. जाअकम्प**—shaking, trembling **उत्तरङ्ग** (Sk **उत्तराङ्ग**) hind parts For **जअण** (Sk **जयन**) in the sense of the mail for a horse see, D N III. 40—**जयणं**

हयकवअस्मि and As S 915—जयनं विजयेऽश्वादिंसनाहे . सजा—equipment, accoutrement Here we have a description of the war-elephants and war-horses of Chānakya in the triumphal procession There is a union (संस्मृष्टि) of यमक and स्वभावोक्ति in the stanza under notice vi 3<sup>2</sup> उज्जिदाहिआरो चिट्टिअं—The root स्था is here used as a verb of being. Compare Nāg I 19—अग्रतः स्थित्वा. D k p 136, 121—कर्मण्यभिमुखेन स्थेयम्, स्थिते चार्धरात्रे It is the parent of the Gujarati verb था and the case terminations थी, थीकी &c vi 3<sup>0</sup> बुद्धिं अवगाहिदुं—For the metaphor of a deep pool see K1 II. 3. The English rendering is very free here vi 3<sup>5</sup> अदिमुद्धो दाणि तुमं—Following H (M) I omit सि (Sk असि) before तुमं, which necessitates the omission of जो after it. vi 3<sup>10</sup> तस्सि एव्व काले—at that very time, immediately. vi. 3<sup>12</sup>. चाणकस्स णिवेदिदं—assertion of Chānakya, what Chānakya said vi 3<sup>12</sup> णिवेदिदं (Sk निवेदितम्) is a neuter verbal noun like अभियुक्त V 20<sup>1</sup> *supra*. The spy उदुम्बर dogged the footsteps of Rākshasa from the camp of Malayaketu, letting him alone when he entered जीर्णोद्यान, only to apprise Chānakya of it Siddhārthaka learnt the news from Chānakya who seems to be somewhat communicative after his late successes vi. 3<sup>15</sup> पचचाणअणे (Sk प्रत्यानयन n)—recovery vi 3<sup>16</sup> अकिदत्थो—whose object is unachieved, *ie*, before achieving his object vi 3<sup>21</sup> अद्य चन्दनदासस्स मोक्खं पेक्खसि—Samriddhārthaka, as usual inquires of his friend about this too. He never hazards a guess vi 3<sup>27</sup> घादअजणो (sk घातकजनः)—*Chandālas*, who are the professional executioners vi 3<sup>28</sup> ईदिसे—this. vi 3<sup>31</sup> चण्डालवेसधारिणो—disguised as *chandālas*

vi 4 छग्गुगसंजोअ०—The speaker implies that the noose with which he pretends to hang himself, symbolizes the tactics of Chānakya to *capture* Rākshasa The short-sighted fellow does not perceive that his master does not want to send him to prison, but to force him to accept the premiership of Chandragupta. For गुग and उपाय see I 2 *supra* The metaphor of पाशसूगया is taken from hunting The figure is सावयव रूपक vi 4<sup>4</sup>

जिण्णुज्जाण (Sk जीर्णोद्यान n)—an old, that is, weed-grown garden. It is not much frequented. Note Prithvīdhara on Mk IX 115—जीर्णोतिविशेषणम् (उद्यानस्य) विजनत्वख्यापनार्थम्. Compare जरद्वनम्—Dk P 94, which is rendered in P Cham by प्रचारराहितं वनम्.

VI 5—उच्छिन्नाश्रयकातरेव—The speaker here bewails पार्थिवव्यसन for which see Kām XV 1. By आस्र the author means राक्षस, विराधगुप्त &c. The last line of the stanza compares the body politic without the head, that is, the king, to the decapitated human body. On कुलटा from कुल and अटा (अटतीत्यटा । पचाद्यच्चि टाप्) see the vārttika—शकन्धादिषु पररूपं वाच्यम्. The compound गतानुगतिक (गतम् अनु गतिर्यस्य) is Bahuvrīhi. Note the contempt of widow re-marriage in high class society. There is a fusion (संकर) of उपमा, काव्यलिङ्ग and दृष्टान्त here. The reading नागैः is a corruption of नागैः due to the omission of the *anusvāra* mark. Compare—पादे लग्नमत्र मालामिवेन्द्रः पाशीकल्पामायतामाच-कर्ष—S<sub>1</sub> XVIII 5 and उभयतः परिकृष्टमिव दीर्घतरापगम्..... लेसिकापसदम्—Yaś II 44-45, where I propose to read अत्रमालाम् and दीर्घतरापरांगम् respectively.

VI 6 उच्चैरभिजनम् (उच्चैरभिजनो यस्य Bahuvrīhi)—of high birth, of a noble lineage. शीघ्रिण is used adverbially, compare Rām I 36. 5—निखिलेन कथां सर्वामृषिमध्ये न्यवेदयत्; U V.—भूयसा जीवधर्म एष यत्स्वरसमयी कस्यचित् क्वचित् प्रवृत्तिः; R VIII 9—न खरो न च भूयसा मृदुः. The variant छिद्रेण is rejected because the admission of a weak point by Rākshasa in the case of his late sovereign is unseemingly and unlikely; nor is it absolutely required by the circumstances of the case. There is a union (संसृष्टि) of उपमा and काव्यलिङ्ग.

VI 7 अतर्कितमृत्युयोगे—whose death (मृत्युयोग) was sudden (lit unexpected). The sudden death of Nanda was popularly ascribed to the homicidal rites (अभिचार) of Chānakya समधिकृत्य—appointing a leader, under the leadership of. The figure of speech is अनुमान.

VI. 8 अक्षतः कथमसौ संघास्यते—The stanza denies the

possibility of peace while he was hale and whole **जीवनाशं नशान्**—Done to death Note the **णमुल्** construction, see P III 4 43-46 The figure of speech is **अर्थान्तरन्यासः**. vi 8<sup>2</sup> The reading **कुतः** and **परम्** are respectively adopted from H (N) and T (M) The majority read **अथवा** and **वरम्** instead

VI 9 **शाङ्गज्याकृष्टि०**—The first two lines describe the skill of Nanda in archery **प्रज्विततुरगम्** is an *avyayībhāva* compound **राजि** f or **राजिका** f means here a *field*, a *plot*, see Vai and Med The stanza contains **काव्यलिङ्ग**

vi 9<sup>3</sup> **दशापरिणतय**—turns of the conditions of life,

VI. 10 The suffix **क** in **उद्यानक** denotes contempt There is a fusion (**संकर**) of **पर्याय** and **उपमा** VI 10 **इदम्** refers to the pomp and power described in the preceding stanza **अहो** expresses **विषाद**

VI 11 **विपर्यस्तं सौध०**— The stanza alludes to the overthrow of the Nanda family, the destruction of the five friendly Mlechchha kings, the perversity of Fate and the delusion of Malyaketa, topics still fresh in the mind of the speaker **सौध** is the summer-house (**समुद्रगृह**) and **सरस्** is the lake on the bank of which the former was built **महारम्भरचनम्**—(i) the series of structures whereof was grand, (ii) the series of exploits whereof was magnificent **आरम्भ**—(i) a structure, (ii) a deed, exploit **रचना**—stringing together, series **विगुण** is the opposite of **अनुगुण** and means adverse The stanza contains **उपमा**

VI 12 **कृपा**—tenderness, compassion The figure of speech is **उत्प्रेक्षा**

VI 13 **अन्तःशरीरपरिशोष ०**—The trees of the weed-grown garden are here represented as repairing to the cremation ground to burn themselves alive after their departed sovereign Nanda It is difficult to reproduce the double meaning of **छाया**. With reference to trees it signifies *shade*, and with reference to servants loyal unto death it means *radiance* or *radiant features* **व्यसन** n disaster, in the case of the trees is the disaster of neglect; and in that of loyal servants to whom they

are compared it denotes the disaster caused by the death of the sovereign. The reading **कीटक्षतस्रुतिभिरस्रुमिवोद्गमन्तः** is rejected, because it is absurd to speak of trees that are dry and withered as exuding liquid matter. The figure of speech is **उत्प्रेक्षा** vi 13. For the interpretation of **सुलभ** as meaning **योग्य** see Rāghavabhatta on IV 4—**निष्ठूतश्चरणोपभोगसुलभो लाक्षारसः केनचित्** 1 and compare **अतिक्रान्तः कालो लटमललनाभोगसुलभः**—Bh III 32 vi 13 **मुहूर्तमुपविशामि**—mental and physical depression demands rest.

VI 14 **प्रमथञ्छ्रोत्राणां०**—With **श्रुतिपथ** m meaning the ear, compare **ईक्षणपथ**—Mv VI 57 signifying the eye. In Gīt. XI 32 we have its synonym **श्रवणपथ**. For **नान्दी** in the sense of a kettle-drum see Vā1. For the use of it see Hch. P 137—228—**चक्राण कोणाहतानन्दादिव प्रत्यूषनान्दी, नदन्नान्दीके प्रयाणसमये,** and Mv. II 4—**नान्दीनादप्रभृति**, The figure of speech is **उत्प्रेक्षा** vi 14<sup>2</sup> **पिशुनयति** is a denominative from m **पिशुन** a *tell-tale*.

VI 15 **श्रावितोऽस्मि**—When Rākshasa left the camp of Malayaketu and turned his silent steps to Pātaliputra, he *heard* the report of the capture of Malayaketu by Bhadrabhatta and his companions. As he approached the town he *saw* the triumphal march of the Mauryan army to the town along with the captive Mlechchha army. These two facts are alluded to in the first half of the stanza. The latter half refers to the ultimate subjection of Rākshasa who finds himself so completely in the power of Chandragupta that he is obliged to accept the office of prime minister in order to save his friend Chandanadāsa. The figure of speech is **पर्याय**. vi 15 **आसीणो अञ्जं**—Note the use of the present participle for the present indicative, compare the same with the use of the past participle for the past which dates earlier. In Gujarāṭī poetry the present participle does the office of the present indicative vi. 15<sup>b</sup> **जं पिअज्जणविणासदुक्खिखदो०**—mark he says **प्रियजन** and not **प्रियवयस्य** here Rākshasa fears lest it be a dearly loved family-member. Personal grief on account of

family bereavement is too sacred a thing to be talked about and too heavy to bear vi 15<sup>10</sup> व्यसनसब्रह्मचारिन् a fellow student in the school of misfortune, an unfortunate person like one's self Compare वेगसब्रह्मचारिणमिव मनसः and दुःखसब्रह्मचारिणी K 19, 176 On सब्रह्मचारिन् see P vi 3 86—चरणे ब्रह्मचारिणि It is thus explained by Bhattoji Dīkshita—ब्रह्म वेदः । तदध्ययनार्थं व्रतमपि ब्रह्म । तच्चरतीति ब्रह्मचारी । समानः स सब्रह्मचारी. vi 15<sup>15</sup> प्रत्यादिश्यामहे—I am surpassed, I am thrown into shade, compare the root प्रत्याख्या vi 15<sup>27</sup> असुणिदव्यं (Śk अश्रोतव्यम्)—The sad news of his suicide

VI 16 औषधपथातिगैः (औषधानां पन्थानं अतिगच्छन्तीति—beyond the power (lit scope) of drugs, incurable किमग्निविषकल्पया—see P V 3 67—ईषदसमाप्तौ कल्पव्देश्यदेशीयर. For the comparison of royal displeasure with 'poison see Yaś II 89 जणपद् (Śk जनपद् m)—People subjects, see Vai see also Pt—जनपदाहितकर्ता त्यज्यते पार्थिवेन अलभ्यमनुरक्तवान्—Note the construction, The presence of अविणअ in the next speech has induced me to prefer किमयमन्यनारीजनम् to कथय किं कुमारीजनम् अवशः (न विद्यते वशं प्रभुत्वं यत्र)—Beyond one's power to counteract, in which one is helpless Ordinarily the adjective is used with reference to a person The four lines किमौषध०, किमग्नि०, अलभ्य० and किमस्य० together make up the Prithvī stanza vi 16<sup>2</sup> चन्दनदासोऽस्य०—The pronouns अस्य and तस्य stand for Jishnudāsa and Chandanadāsa respectively vi 16<sup>15</sup> अपावृत्तम्.....शोकद्वारम् Compare—मृत्युद्वारमपावृत्तम् Rām iv 1 26. vi 16<sup>16</sup> कष्टतरम्—The comparative denotes excess vi 16<sup>21</sup> वअस्ससिणेहसरिसं—as befitted his love for his friend vi 16<sup>24</sup> पज्जत्तो अत्थो (Śk पर्याप्त अर्थः) means a sum of money sufficient for the ransom of Chandanadāsas vi 16<sup>24</sup> कुडुम्बभरणपज्जत्तो अत्थो which is the reading of the manuscripts, would mean money that suffices to maintain the family This amount may or may not be an adequate ransom So I omit कुडुम्बभरण

VI 17 तमर्थं त्वं त्यक्तुं व्यसननि वयस्ये व्यवसितः—To make



the complex sentence end here, I read तमर्थं त्वं in place of प्रियं सद्यः, प्रियं तद्यः and वयस्यार्थे of the editions none of which appears to be the original reading. The other readings are also obscure. तमर्थं त्वं &c is the result of a careful selection out of them कृतार्थोऽसावर्थस्तव० This line is connected with the preceding three lines by the causal relation. The stanza contains the figure काव्यलिङ्गः.

vi 17<sup>1</sup> किं प्रतिपन्नम्—The root प्रपद् means to do, and प्रतिपद् to do or act in answer to what another does, that is to reply. See the next speech where प्रतिपन्न is paraphrased by प्रतिभणित vi 17<sup>10</sup> सो.....घरअणं जाचीअदि—The root याच् in the passive voice agrees with the indirect object in number and person.

VI 18 शिविनेव०—Construe as follows—भो साधो शरणागत, रक्षणात् समुद्भूत यशः यथा शिविना निश्चितं तथा अविना सुहृदा त्वया अपि निश्चीयते. For अवि in the sense of नाथ (a refuge of the destitute) see Val and Med. The figure of speech is उपमा vi.18<sup>7</sup> नन्वनेन व्यवसायसुहृदा—Here व्यवसायसुहृदा is an adjunct of अनेन.

VI 19 युद्धश्रद्धापुलकित इव—for श्रद्धा in the sense of craving (आदर) see Med and compare श्रद्धालु (दोहदवती), Gujarāṭī सादर. As applied to the sword पुलक m denotes streaks of superior radiance on the blade, see Val—पुलकास्त्वणुराजयः. It is employed in this sense in PCI 34 and Si xvii 25. Commentators have missed the technical meaning and have rendered it by रोमाञ्च and छाया respectively. In P Cham r 34. the streaks of radiance are represented as written characters (अक्षर), whereas in Si XVII 25 and here they are regarded as lines of hair standing on end (रोमाङ्कुर). Derive पुलकित as under—पुलकाः अणुराजयः एव पुलकाः रोमाङ्कुराः संजाताः अस्य. In प्राप्तसख्य (प्राप्तं योग्यं सख्यं यस्य) the word प्राप्त means proper, for which see Val. and compare Nāg IV 87—वासो

युगमिदं रक्तं प्राप्ते काले समागतम् and compare also प्रातकारिन्, प्रातरूप, प्रातकाल &c The phrase प्रातसख्यः करेण means which has my right arm for its right companion सत्त्वो—surpassing excellence or (ii) valour The Stanza contains the union (संसृष्टि) of उपमा, उत्प्रेक्षा and रूपक.

vi 19<sup>1</sup> सेट्टिचन्दणदासजीविदरक्खणेण पिसुणिदा—The speaker pretends to have so much faith in Rākshasa that he assumes the release of Chandanadāsa as an accomplished fact vi 19<sup>3</sup> अमच्चपादा—The plural forms of पाद and चरण are added to names and designations of persons to show great respect or veneration vi 19<sup>7</sup> सोऽहमनुभूतभर्तृविनाशः &c —There can be no stronger self-condemnation than this, contradicting the compliments paid to one item by item For the epithets अनार्य and यथार्थ राक्षस the reader is referred to v 21, and v. 7 respectively. vi 19<sup>19</sup> जीविदं परिरक्खन्ता—purposing to save their lives, that is to say, for their own safety This peculiar use of the present participle has the sanction of Pāṇini, see P III 2 126 लक्षणहेत्वोः क्रियायाः Compare S1 VII 26—मरुदवनिरुहां रजो बधूभ्यः समुपहरन् विचकार कोरकाणि and Bk IV 8—शय्योत्थायं मृगान् विध्यन्नातिथेयो विचक्रमे —In this special sense the present participle is the parent of the future in modern Sindhi

VI 20. यदि हि शकटो—The fabricated letter in the hand-writing of Śakatadāsa and the feigned mission of Siddhārthaka therewith to Pātaliputra leads Rākshasa to suspect that Siddhārthaka was a secret agent of Chāṇakya and that he seduced Śakatadāsa and conducted him thither to plot his downfall Under the supposition it is difficult to say why the enemy had put the executioners to death If then he dismisses the idea of the perfidy of Śakatadāsa and the foul play of Siddhārthaka he is at a loss to see how the enemy could have got the mischievous letter written It is confusion worst confounded. शत्रोर्मतेन—by the accredited agent of the enemy वधाधिकृतो जनः—peons officiating as executioners,

i.e., *Chandāls* तर्क m—a *reductio ad absurdum* speculation. विभावयेत्—could cause to exist, could produce or get up.

VI. 21 घातकानां विघाते—This is an instance of subjective genitive and means घातककर्तृके वध्यस्य विघाते; see P II. 3. 65—कर्तृकर्मणोः कृति—With the second line of the stanza compare A. R 6.—कालापेक्षी दण्डनीतिप्रयोगः व्यापत्ति death.

END OF ACT VI

called

Sh?m Strangulation.

## ACT VII

**हीमाणहे** expresses **खेद**. With the Prākṛit root **मह्** to wish Hai. V VIII 4 191 compare Vedic **मह्** १ A. to delight, classical **मह** m a festival. In the first stanza the politically unwholesome is compared to poison, being equally fatal In the second it is spoken as more terrible in its consequences than the physiologically unwholesome The two stanzas are meant to point out the levity of Chandragupta who sentenced Chandanadāsa only to death and not his whole family. The executioners speak the Māgadhī dialect The figure of speech in the first stanza is **उपमा** and in the second **व्यतिरेक**. vii. 2<sup>6</sup> **अशुहं गर्दि**—evil fate, death vii 2<sup>6</sup> **पदिआल**— remedial measures. vii. 2<sup>18</sup> **शूलं स्कन्धेन वहन्**—see Mk. X. 116-117

VII 3 **अह्यारिसाण वि**—The reading **कुले** is taken from the Bikaner fragment of the Mudrārākshasa For **अस्मादशानाम्** in the sense of **अस्माकम्** see I 20<sup>48</sup> notes.

VII 4 **मोचूण आमिसाइं०** —The figure of speech is **अप्रस्तुत-प्रशंसा**. With the stanza compare the following piece of Muktāpīda (A. C 726-753) :—**वसन्त्यरण्येषु चरन्ति द्वर्वा पिबन्ति तोयान्यपरि-ग्रहाणि । तथापि बध्या हरिणा नराणां को लोकमाराधयितुं समर्थः ॥**

vii 4<sup>1</sup> **भो जिण्हुदास**—she calls Jishnudāsa to her to commit her son to his care For she was determined to follow her husband in death. But Jishnudāsa had just turned back, as we learn from the next speech Hence there is no reply, vii. 4<sup>11</sup> **पदे अह्य पिअवअस्सा ०** —This is said by way of defence in reply to the stricture **दुल्लहा ते खु माणुसा जे** &c. Here the plural **पदे, पिअवअस्सा** . &c is the plural of respect.

vii 4<sup>12</sup> **णिवट्टमाणा** (sk. **निवर्तमानाः**) returning home, dragging the body homeward. To avoid the tautology involved .

**अंसुपाद** &c and **बाहगरूआए** I omit **अंसुपादमेत्तकेण किदपदी आरा** The variant **णिवावसलिला** for **पदीआरा** fails to remove the tautology noticed It will be seen from the speech under comment that the report of Vishnudāsa's suicide by fire, made by the man with a rope to Rākshasa in the weed-grown garden, was a fiction vii 4<sup>21</sup> **परलोअं पथिदो अज्जो ण देसन्तरं**—Note the two sorts of **अनुगमन** ; (1) seeing a person off or **अनुव्रजन** for which see K V and (11) following a person in death or **अनुमरण** for which see K p 73 In the present case Chandandāsa was going to be impaled. So his wife remonstrates with him when he bids her go home , for she means to follow him to the other world vii 4<sup>25</sup> **भत्तुणो चलणे अणुगुच्छन्तीए अप्पाणुगहो होदु**—This sort of suicide was regarded very meritorious, so she wishes to bless herself with it vii 4<sup>30</sup> **अणुगिह्नुणं ०** —She blesses her son before her death vii 4<sup>31</sup> **पडसु अपच्छिमं पिदुणो पादेसु**—Like **उत्तम** and **अनुत्तम**, the terms **पश्चिम** and **अपश्चिम** in the sense of final, are convertible It is this convertibility that gives rise to various readings in the present case as in Māl IX. 240 The termination **सु** in **पडसु** is derived from the ātmanepada termination **स्व** vii. 4<sup>33</sup> **किं दाणिं मए तादविरहिदेण अणुचिद्वीद्वं** —The boy would rather die than live fatherless He does not like to outlive his father Chandanadāsa understands his words differently and directs him to fly from Chānakya, lest the latter should put him also to death in his search after the family of Rākshasa vii 4<sup>50</sup>

**अवस्सं भविद्वे विणासे०**—Compare H. I 44

**धनानि जीवितं चैव परार्थे प्राज्ञ उत्सृजेत् ।**

**तन्निमित्तो वरं त्यागो विनाशे नियते स्थिते ॥**

vii. 4<sup>59</sup> **भो भोः शूलायतनाः०** The root **आयत्** I. A. signifies<sup>10</sup> depend on. Hence **शूलायतनाः** (**शूलमायतनं जीवनाश्रयो येषाम्**) denotes those who depend on, that is to say, make a living by, impaling culprits, in other words, those who execute culprits. With **शूलायतन** compare **अर्थायतन** in A. P 115 17—**अर्थायतन-शास्त्रेषु तथैव स्यात् कुलहली**. There are only two executioners

employed in the present case. But when Śakatadāsa was ordered to be executed, there were more of them. With that instance still fresh in his mind owing to the recent recital of the incident by the pretended friend of Jishṇudāsa in the weed-grown garden Rākshasa looked forward to a party of executioners in the case of Chandanadāsa to prevent all possibility of escape or rescue. On this supposition is the use of the plural number to be explained.

VII 5. मित्राणां व्यसने—There is a reference here to Chandanadāsa. The plural मित्राणाम्—is the plural of respect वञ्चना—circumvention. The stanza येन स्वामिकुलं contains the figure काव्यलिङ्ग. In the last line there is रूपक also.

vii. 5<sup>1</sup>—अमञ्च किं पदं—The lapidary was going to say अमञ्च किं पदं सव्वं पि पआसं णिप्फलं करन्तेण तुप अणुचिद्धिदं—But Rākshasa catches only the first three words and, taking them differently, interrupts his speech with the reply त्वदीयस्य सुचरितैक० vii 5<sup>5</sup> स्वार्थ एवानुष्ठितः. By स्वार्थ is meant the purpose nearest to the heart of Rākshasa, which he had decided upon achieving after much deliberation, see VI 21. It was the release of Chandanadāsa. This purpose ( अर्थ ) of his ( स्व ) he achieves by surrendering himself up to the enemy.

VII 6 असज्जनरुचिः ( असत्यः जनानां रुचयः यस्मिन् ) is a bahuvrīhi compound. The मत्वर्थीय suffix विन् in यशस्विन् denotes superlativeness ( अतिशायन ) The preposition वि in विशुद्ध shows superior excellence ( विशेष ). Śibi lived in a sinless age. But Chandanadāsa belonged to the sinful Kali age. Buddhas suffered in their own person, see the Bauddha Jātaka stories. But the lapidary exposed himself and his family to sufferings. The stanza contains a fusion ( संकर ) of काव्यलिङ्ग and व्यतिरेक.

vii 6<sup>9</sup> णन्दकुलणाराशुण्णणकुलाराश मोलिअकुलपडिस्टावअइशा—The wording of these attributes of Chānākya is open to grave suspicion. The absence of a metaphor in the second answering to the one in the first of the attributes is unusual. The attempt

of H (l) to supply it by the insertion of साही (from Sk शाखिन् a tree) after मोलिअ कुल only confirms the suspicion. The addition of a third attribute पोल (२० पडल) धम्मशंचआह (११ संटाव-आह) in H which appears to be but a corruption of the second, exposes the unreliable character of the text. I abjure the metaphor and read गन्दकुलशंचुण्णणइर्शा (skr नन्दकुलसंचूर्णस्य)

vii 6<sup>23</sup> अय्यणीदिणिअलिदबुद्धिविहवे—The metaphor णिअल (Sk. निगड m n a chain) is forced. I, therefore, read अय्यणीदिणिगालिद० (Sk आर्यनीतिनिर्गलित०). The stages of corruption are as under—णिगालिद, णिगालिद, णिअलिअ. निर्गलित is stronger than गलित. With निर्गलितबुद्धिविभवः compare गलितयौवना (कामिनी.) गलितविभवाः (नृपाः)

vii 6<sup>25</sup> जयनिका is a diminutive of जयन. From जागर m and जयन n both meaning an armour, we have in Old Gujarāṭī जरह and जीण; see Kā Pra १—भटाउली । किस्या संनाह । जरह, जीण, जीवरखी, वज्राङ्गी, अङ्गरखी, लोहबन्ध Chāṇakya has no time to doff his armour. He has just returned from the field, having forced the Mlechchha army to surrender. So he is ushered on the stage in his fine coat of mail which left visible the face only

VII 7. पटान्ते in a cloth Compare तोयान्ते Rām V 10,28—गाङ्गे महति तोयान्ते प्रसुप्तमिव कुञ्जरम्. The noun अन्त m in the sense of *the interior* is related to अन्तर. From it is derived the locative termination आँत in Marathi as माँ is from its synonym मध्य in Gujarati सदागति m the wind. अनेकपः (अनेकाभ्यां पिबतीति) an elephant, compare द्विप. The cumulative particle च in the fourth line implies that the capture of Rākshasa is as the holding of fire in a piece of cloth, the staying of the wind by meshes, the forcing of the lion into a cage and the stemming of the ocean with a pair of arms, all combined. The stanza केनो-तुङ्ग contains अतिशयोक्ति. The author of Alan Kau takes it as an instance of निदर्शना; see Alan Kau 262-63

VII 8 आकरः सर्व०—There is the union (संसृष्टि) of काव्य-लिङ्ग and उपमा. कल्पना, from the causal of कल्प्—I. A. means

(i) devising and (ii) getting ready. So with reference to the army it signifies martial equipment, and with reference to Chānakya, formation of political schemes. In the time of Amarasimha कल्पना denoted the accoutrement of elephants. It is here used to denote the military equipment of the army in general.

VII 9 The stanza **गुरुभिः कल्पना०** contains **तुल्ययोगिता**.

VII 10 **सर्वोऽयं वृषलस्य०**—To impress Rākshasa favourably about Chandragupta, Chānakya sinks in the background and brings the king to the front. Henceforth we have the delineation of the policy of conciliation (**सामन्**). It is five-fold, namely, **गुणकीर्तन**, **सम्बन्धाख्यान**, **परस्परोपकारसंदर्शन**, **आयतिसंप्रकाशन** and **आत्मोपसंधान**; see Kām XVII 4-5. The present speech illustrates the **आत्मोपसंधान** mode **च तथा** as well as, and (**तथा च**). The indeclinable **किल** expresses **अलीक**, and goes with every one of the seven deceptions mentioned in the first three lines.

VII 10<sup>3</sup> **ततः प्रविशति०**—Through his other agents Chānakya knew of the surrender of Rākshasa before Vajraloman alias Siddhārthaka announces it to him, and he also sent a word to Chandragupta to come and see him. Hence it is that the latter appears on the scene in the very nick of time. For **विभवतः** in the sense of *around* see M II, 5; 1. 30-31, and Nāg III. 45-46.

VII. 11 **विलक्षतां गतानाम्**—confounded, put to shame. For **प्रतिष्ठा** in the sense of fixedness, permanence (**स्थिति**) see -Val.

VII 12 In **विगुण** the word **गुण** m means the bow-string; so the compound **विगुणीकृत** signifies *unstrung*. The Kṛit suffix **ऊक** m **जागरूक** denotes habit (**ताच्छील्य**); see P III 2. 134-165. **गुरवः** is the plural of respect. The stanza **विगुणीकृत०** contains a fusion (**संकर**) of **विभावना** and **काव्यलिङ्ग**.

VII. 12<sup>2</sup> **संपन्नास्ते मदीया आशिषः**—“You have many times made obeisance to me and I have as many times blessed you. Now make obeisance to Rākshasa and earn his blessings—” This is what the speech means.



VII. 13 बाल एव हि०—The figure of speech here is उपमा.

VII 14 जगतः किम्—which part of the world विजितम् is equal to विजितं भविष्यति. गुरु stands for सुरगुरु or बृहस्पति. He is one of the divine writers of politics षड्गुण्य n. ( षट् + गुण + स्वार्थे ष्यञ् ) means the six courses of action ( षड् गुणाः ) collectively, that is to say, politics The readings आर्ये चार्ये च and आर्ये त्वयि च make a reference to Chāṇakya. But the latter wants to sink in the background, disclaiming personal political influence over Chandragupta So the said readings are rejected In the passage under notice also there is the आत्मोपसंधान or आत्मसमर्पण mode of conciliation. The figure of speech here is रूपक.

VII. 14<sup>1</sup> स्पृशति मां भृत्यभावेन कौटिल्यशिष्यः—Rākshasa at first takes amiss the term अमात्य and आर्य used by Chāṇakya and Chandragupta with reference to him He suspects that they were mocking him On a second thought he believes that Chandragupta was addressing him in the complimentary language by way of courtesy Because he was the minister of his father, he was paying respect to him. As yet Rākshasa does not perceive that it was neither mockery nor courtesy, but a sincere conciliatory offer of premiership

VII. 15 द्रव्यं जिगीषुम्—An ambitious King ( जिगीषु m ) That is (at the same time) good King ( द्रव्य n ). Here द्रव्यम् means सदद्रव्यम् सदद्रव्यभूतम् अद्रव्य is the opposite of that. विशुद्धनय—of correct, i.e., unerring policy The figure of speech in the stanza द्रव्यं जिगीषु० is अप्रस्तुतप्रशंसा :

VII. 16 अजस्रम्—incessantly शून्य—non-existence ( असत् ); hence अशून्य—existent ( सत् ). So अशून्यासन means *having saddles on them, i.e. saddled* On the attention bestowed on elephants see Pal 4 and Ar II. 48 The war accoutrement of elephants ( परिकल्पना or कल्पना ) consisted of लोहजाल, दन्तबन्ध &c. It is the chain armour ( लोहजाल ) that is here referred to. वंश, signifying the backbone, by उपादानलक्षणा

here denotes the back, see Yaś p 42— करिण इव स्वच्छन्दा-  
 चारपरागकलुषितां निजवंशलक्ष्मोमुपयच्छमानस्य Compare Gujarāṭi  
 वांसो दम्भारिदर्पच्छिद् —Here there is a complimentary reference  
 to the mighty foes of Nanda that Rākshasa had humbled The  
 speech embodies the गुणकीर्तन mode of conciliation —The figure  
 of speech is उदात्त vii 16<sup>1</sup> न भवनः शस्त्र०—Without your accepting  
 the Ministerial sword Chāndanadāsa does not live vii 16<sup>2</sup> प्रह्ण adj —  
 Submissive vii 16<sup>7</sup> आर्यप्रसाद् of course means राक्षसानुग्रह.  
 vii 16<sup>12</sup> सोऽयमिदानीं जानते—Compare the Gujarāṭi idiom हवे प  
 जाणे The object of दासीकृत्य is मलयकेतुम् understood. vii 16<sup>13</sup>  
 विज्ञापना—counsel or advice (as to what should be done with  
 Malayaketu) Technically it is the king who disposes, the ministers  
 only giving their opinion which in the language of the court is call  
 ed विज्ञापना vii 16<sup>15</sup> वयं मलयकेतावुषिताः—We lived at the  
 court of Malayaketu The locative here expresses सामीप्य.  
 vii 16<sup>16</sup> राजा चाणक्यमुखमवलोकयति—This is a look of assent  
 (अनुज्ञा) Compare Bk XIV 18 —ईक्षांचक्रेऽथ सौमित्रिम्, where  
 Mallinātha renders ईक्षांचके by दृशैव.....अनुज्ञातवान्.  
 In Se B I 48—आणव्य बलाइं से विलगइ दिद्दी—there is the look  
 of command vii 16<sup>17</sup> प्रतिमानयितव्यः.....प्रणयः—The rendition  
 of the forfeited kingdom illustrates the गृहीतप्रतिदान type of the  
 policy of दान, for which see Kām XVII vii 16<sup>18</sup> अमात्यराक्षसेन  
 विज्ञापितः प्रयच्छति—Of course Rākshasa simply said परिरक्ष्यन्ता-  
 मस्य प्राणाः. But a king dispossessed of his territories is *politically*  
*dead* That he might live, he should be reinstated The advice of  
 Rākshasa, literally interpreted, thus includes the restoration of his  
 territories to him vii 16<sup>22</sup> श्रेष्ठी चन्दनदासः.....पदमारोप्यताम्  
 —This is the परस्पररोपकारसंदर्शन mode of conciliation

vii 16<sup>24</sup> नेतरि—With नेतृ in the sense of a minister or co-  
 unseller, compare नीति हस्त्यश्व is a समाहारद्वन्द्व compound,  
 denoting horses and elephants forming part of an army, that  
 is to say, war-horses and war-elephants, see P II 4 2—द्वन्द्वश्च  
 प्राणितूर्यसेनाङ्गानाम् सहस्त्यश्वम् (हस्त्यश्वेन सहितं यथा स्यात्  
 तथा) is an *avyayibhāva* compound formed of स which is an

abbreviation of सह and of हस्त्यश्व just explained. The text here has suffered greatly at the hands of revisionists. A glance at Dr Hillebrandt's edition will suffice to show what a mess they have made. Apart from its being an anachronism, the boastful reference to the tying up of the hair on his head by Chāṅakya in the hearing of Rākshasa is egregiously inconsistent with his settled policy of conciliation. I, therefore, reject the line पूर्णप्रतिज्ञेन मया केवलं बध्यते शिखा and reconstruct the stanza with the help of the prose sentence that goes before it as given in the foot-note. VII 17<sup>2</sup> भो राजन् चन्द्र०—Now that the sovereignty of Chandragupta is made secure, Chāṅakya addresses his Vrishala protégé as राजन् चन्द्रगुप्त. The terms राजन् and अमात्य are meant to emphasize the relation of kingship and premiership. VII 17<sup>1</sup> Alter किमतः परं प्रियमस्ति the editions add राक्षसेन समं मैत्री० which is outrageously offensive. It is beyond doubt spurious. VII 17<sup>5</sup> तदिदमस्तु—Here there is a sudden change. The speaker drops the character of Rākshasa that he had assumed and in his original character of a player asks his brother-player who personated Chāṅakya to bless the then reigning sovereign Avantivarma. Compare the case of सूत्रधार and नटी in the prologue translating themselves to Pātaliputra of the time of the Maurya king Chandragupta.

VII 18 वाराही तनुम्—The form of a boar, the Boar Incarnation आत्मयोनि० (आत्मा योनिः यस्य) —Half begotten अवनिधौ अनुरूपाम्—suited His mission of rescuing, proper for the work of rescuing. प्राक्—formerly, in ancient times. प्रलय—the submergence caused by the demon Hiraṇyāksha भूतधात्री (भूतानां प्राणिनां धात्री जननी)—the earth. म्लेच्छ—The Hūnas who made inroads from the northwest in the sixth century. The Maukhara king Sarvavarman of Kanauj had fought with the Hūnas and his grandson Avantivarman had the same enemies to deal with. For वन्धु in the sense of a relative, see Val. The figure of speech is अभेदातिशयोक्ति

END OF ACT VII  
called  
CATASTROPHE.

## APPENDIX A—Metrical Table.

| Number of syllables | Name of the Metre | Where employed  | Total | Measure  |
|---------------------|-------------------|---|-------|--|
| 8                   | अनुष्टुप्         | I 3, 15, 24, 25; II 20, 21 23;<br>III. 23, 34, IV 8, 9, 10, V 14, 17, 22,<br>VI. 15, 18, VII. 8, 9, 13, 14, 17.<br>V 8  | 23    | पञ्चमं लघु सर्वत्र सप्तमं द्विचतुथयाः ।<br>गुरु षष्ठं च पादानां चतुर्णां स्यादनुष्टुभि ॥ |
| 11                  | इन्द्रवज्रा       | II 2.   | 1     | स्यादिन्द्रवज्रा यदि तौ जगौ गः ।<br>उपेन्द्रवज्रा जतजास्ततो गौ ॥                         |
|                     | उपजाति            |   | 1     | अनन्तरो दीरित लक्ष्मभाजौ पादौ यदीयाबु-<br>पजातयस्ताः ॥                                   |
| 12                  | वंशास्थविल        | IV 13.  | 1     | वदन्ति वंशास्थविलं जतौ जरौ ।   |
| 13                  | प्रहर्षणी         | I. 7, III. 12, V 13.  | 3     | त्र्याशाभिर्मनजरगाः प्रहर्षणीयम् ।   |
|                     | रुचिरा            | II. 3, V. 6.  | 2     | चतुग्रहैवद रुचिरां जभस्जगाः ।  |
| 14                  | वसन्ततिलका        | { I. 9, 23, 27, II. 6, 8, 17, III 9, 17,<br>18, 30, 32 IV 6, II, 16, V 7, 16<br>VI 7, 13 VII. 15.<br>III, 15, 25. VI 1, 3<br>II. 7, 10, III. 3, 4, 7, 8, 11, 16, 28<br>V 3, 4, 12, VI. 6, 11, 12, 14, 17<br>III 6, IV. 2, VI. 20<br>VI 16<br>VI 19. | 19    | उक्ता वसन्ततिलका तभजा जगौ गः ।   |
| 15                  | मालिनी            |   | 3+1   | ननमयययुतेयं मालिनी भोगिलोकैः ।   |
| 17                  | शिखरिणी           |   | 17    | रसै खद्वैशिख्ना यमनसभला गः शिखरिणी   |
|                     | हरिणी             |   | 3     | नसमरसला गः षड्वैदैर्यैहरिणी मता ।  |
|                     | पृथ्वी            |   | 1     | जसौ जसयला वसुग्रहयतिश्च पृथ्वी गुरुः ।   |
|                     | मन्दाक्रान्ता     |   | 1     | मन्दाक्रान्ता जलधिषडङ्गैर्मो भनौ तौ गयुग्मम् ।   |

| Number of syllables         | Name of the metre | Where employed   | Total | Measure  |
|-----------------------------|-------------------|--|-------|--|
| 19                          | शार्दूलविक्रीडित  | { I, II, 13, 14, 22, 26, II 4, 5, 9, 12, 13<br>15, 16, 22, 24, III 1, 2, 5, 13, 14, 26,<br>IV 5, 14, V 5, 10, 15, 18, 20, 21, 24 | 37    | सूर्याश्वैर्यदि सः सजौ सततगाः शार्दूलविक्रीडितम् ।   |
| 20                          | सुवदना            | { VI 5, 8, 10, VII 5, 6, 7, 10, 16<br>IV 15  | 1     | अश्वैरश्वैश्च पङ्क्तिर्मभनयभला गः स्यात् सुवदना ।  |
| 21                          | स्रग्धरा          | { I, 1, 2, 10, 19, II 14, III, 10, 19, 20, 22<br>21, 22, 24, 27, 29, IV 3, 7, 12, 20,<br>V II, 19, 23, VI 9 21, VII 19           | 22    | प्रसैर्यानां त्रयेण त्रिसुनियतियुता स्रग्धरा क्रीतितयम् ।                                  |
| II 12                       | माल्यभारिणी       | VII II 12,   | 2     | विषमे ससजा गुरू समे चेत् समरा यो वद माल्यभारिणी ताम् ।                                     |
| 12 13                       | पुष्पिताश्रा      | I 4  | 1     | अयुजि नयुगरंफतां यकारो युजि च नजौ जरमाश्र पुष्पिताश्रा ।                                   |
| Number of Syllabic instants | आर्यौ             | { I 5, 6, 8, 16, 17, 18, 20,<br>II, II, 19,<br>IV 1, 4, 17, 18, 19<br>V 1, 2, 9, VI. 2, 4<br>VII 1, 2, 3, 4                      | 23    | पूर्वार्धे सतं गणा अजविषमाः सुश्रुतुकला मश्र षष्ठी जो वा न्नी वा ल उत्तरार्धे भवत्थार्यौ ॥ |

\* I 16, II, I, V, 2, VI, 2 and VII, 2 are **विपुला** *āryās*; the rest are **पथ्या** *āryās* having a pause (यति) after the twelfth syllabic instant in each half (अर्ध)

APPENDIX B—*Dramaturgical Analysis.*

The Roman figure denotes the act, the Arabic figure coming after it denotes the stanza, and the index—Arabic figure thereof denotes the line of the prose going before. These lineal numberings limit the scope of the *angas* against which they stand. For the definitions of the *angas* the reader is referred to Daśarūpa or Sāhityadarpana.

|                  |  |                |   |
|------------------|--|----------------|---|
| १ उपक्षेपः ।     | I 10 <sup>7</sup> -14                  | ३० आक्षेपः ।   | IV 11 <sup>6-7, 12-17, 20-20</sup>            |
| २ परिकरः ।       | I 15 <sup>1-11</sup>                   |                | IV 12 <sup>1-4</sup>                          |
| ३ परिन्यासः ।    | I 15 <sup>15-20</sup>                  | ३१ रूपम् ।     | IV 11 <sup>36</sup> -11                       |
| ४ विधानम् ।      | I 15 <sup>20</sup> -15                 | ३२ अनुमानम् ।  | IV 12 <sup>5</sup> -12                        |
| ५ प्राप्तिः ।    | I 19 <sup>12-50</sup>                  | ३३ संग्रहः ।   | IV 13 <sup>1-10</sup>                         |
| ६ युक्तिः ।      | I 19 <sup>81</sup> -20 <sup>7</sup>    | ३४ क्रमः ।     | IV 13 <sup>13</sup> -13                       |
| ७ करणम् ।        | I 20 <sup>8-12</sup>                   | ३५ उदाहरणम् ।  | IV 14 <sup>1</sup> -14                        |
| ८ उद्देशः ।      | I 21 <sup>14-77</sup>                  | ३६ तोटकम् ।    | IV 15 <sup>1</sup> -16                        |
| ९ विलोभनम् ।     | I 21 <sup>61</sup> -22                 | ३७ अधिवलम् ।   | IV 18 <sup>3</sup> -19                        |
| १० परिभावना ।    | I 23 <sup>27</sup> -23                 | ३८ प्ररोचना ।  | V, VI 4                                       |
| ११ समाधनम् ।     | I 24 <sup>15</sup> -24                 | ३९ प्रसङ्गः ।  | V2, V3 <sup>45</sup> -3, VI 1                 |
| १२ भेदः ।        | I 25 <sup>2</sup> -25                  | ४० शाक्तिः ।   | V 4 <sup>7</sup> -4 V 10 <sup>70</sup> -10    |
| १३ प्रगयणम् ।    | II 10 <sup>4</sup> -11 <sup>5</sup>    | ४१ अपवादः ।    | V 5 <sup>2</sup> -5, V 6 <sup>13</sup> -7     |
| १४ परिसर्पः ।    | II 18 <sup>2</sup> -22 <sup>12</sup>   |                | V 12 <sup>6</sup> -12                         |
| १५ वर्णसंहारः ।  | II 22 <sup>13</sup> -24 <sup>6</sup>   |                | V 13 <sup>3</sup> -17 <sup>2</sup>            |
| १६ विलासः ।      | III 7 <sup>1</sup> -9                  | ४२ आदानम् ।    | V 8 <sup>1</sup> -9 <sup>2</sup> ,            |
| १७ पर्युपासनम् । | III 10 <sup>1</sup> -11 <sup>12</sup>  |                | V 24 <sup>2</sup> -24,                        |
| १८ पुष्पम् ।     | III 14 <sup>1</sup> -17                |                | VI 20 <sup>14</sup> -21                       |
| १९ विधूतम् ।     | III 18 <sup>3-15</sup>                 | ४३ द्युतिः ।   | V 10 <sup>6-75</sup>                          |
| २० शमः ।         | III 18 <sup>21</sup> -18               | ४४ व्यवसायः ।  | V 10 <sup>78</sup> -11 <sup>2</sup>           |
| २१ निरोधः ।      | III 20 <sup>3-20</sup> ,               | ४५ विरोधः ।    | V 19 <sup>1</sup> -20                         |
|                  | III 24 <sup>7-8</sup>                  | ४६ संफेदः ।    | V 21 <sup>1</sup> -22 <sup>5</sup>            |
| २२ उपन्यासः ।    | III 24 <sup>9</sup> -25                | ४७ विद्रवः ।   | V 22 <sup>8-14</sup> , VI 3 <sup>22</sup> -3, |
| २३ नर्म ।        | III 27 <sup>1-2</sup>                  |                | VI 4 <sup>23-24</sup>                         |
| २४ नर्मद्युतिः । | III 27 <sup>3</sup> -28 <sup>3</sup> , | ४८ छलनम् ।     | V 22 <sup>15</sup> -23                        |
|                  | III 30 <sup>1</sup> -32                | ४९ द्रवः ।     | VI 4 <sup>1-4</sup>                           |
| २५ वज्रम् ।      | III 26 <sup>1</sup> -26,               | ५० विचलनम् ।   | VI 18 <sup>24</sup> -19                       |
|                  | III 28 <sup>4</sup> -28                | ५१ निर्णयः ।   | VI 16 <sup>1</sup> -17 <sup>1</sup>           |
| २६ उद्वेगः ।     | IV 2                                   | ५२ परिभाषणम् । | VII 5 <sup>50</sup> -6                        |
| २७ मार्गः ।      | IV 4 <sup>1-6</sup>                    | ५३ आनन्दः ।    | VII 7 <sup>16</sup> -9                        |
| २८ संभ्रमः ।     | IV 7 <sup>6</sup> -7                   | ५४ समयः †      | VII 11 <sup>4</sup> -12                       |
| २९ अभूताहरणम् ।  | IV 8 <sup>1-1</sup>                    | ५५ विबोधः ।    | VII 13 <sup>2</sup> -13                       |

|                |                         |
|----------------|-------------------------|
| ५६ भाषणम् ।    | VII 14 <sup>1</sup> -14 |
| ५७ ग्रथनम् ।   | VII 16 <sup>1</sup> -16 |
| ५८ प्रसादः ।   | VII 17 <sup>3-4</sup>   |
| ५९ संधिः ।     | VII 17                  |
| ६० पूर्वभावः । | VII 17 <sup>1</sup>     |

|                |                         |
|----------------|-------------------------|
| ६१ कृतिः ।     | VII 17 <sup>21-24</sup> |
| ६२ उपगूहनम् ।  | VII 17                  |
| ६३ उपसंहारः ।  | VII 18 <sup>2-3</sup>   |
| ६४ प्रशस्तिः । | VII 18                  |

### नाट्यत्रिवर्गः ।

|             |                       |
|-------------|-----------------------|
| १ वस्तु ।   | प्रख्यातमातेहासिकम् । |
| २ रसः ।     | वीरः ।                |
| ३ वृत्तिः । | सात्त्वती चारभटी च ।  |
| ४ नायकः     | धीरललितः ।            |
| ५ प्रतिनायक | धीरोद्धतः             |
|             | वृत्तयोरङ्गानि ।      |
|             | ( सात्त्वत्याः )      |

१ संघातकः मंत्रकृतः । I. 2-26,

III 30<sup>3</sup>-30

अर्थकृतः । V 16<sup>1</sup>-22<sup>4</sup>

द्वैकृतः । II 16<sup>3-45</sup>

२ उत्थापकः । V 22<sup>15</sup>-22

३ संलापकः । VII 16<sup>1</sup>-17<sup>1</sup>

४ परिवर्तकः । VII 17<sup>8</sup>-17

( आरभत्याः )

१ वस्तुत्थापनम् अविद्रवम् ।

I 21<sup>08</sup>-24<sup>10</sup>

सविद्रवम् । I 25<sup>2-38</sup>

२ संफटः । III 26<sup>1</sup>-30<sup>2</sup>

३ अवपातः । IV 15<sup>1</sup>-16, V 23<sup>1</sup>-23

४ संक्षिप्तकः । VI 3<sup>22</sup>-4<sup>6</sup>

### अर्थप्रकृतिपञ्चकम् ।

|             |                     |
|-------------|---------------------|
| १ बीजम् ।   | मुद्रालाभः ।        |
| २ बिन्दुः । | भूषणविक्रयः ।       |
| ३ पताका ।   | पुष्पपुराभियोगः ।   |
| ४ प्रकरी ।  | कपटपाशः ।           |
| ५ कार्यम् । | राक्षसोपसंग्रहः ।   |
|             | कार्यवस्थापञ्चकम् । |
| १ आरम्भः ।  | कूटलेखः ।           |

२ यत्नः । जितकाशिवृत्तम् ।

३ प्राप्त्याशा । कृतककलहः ।

४ नियतासिः । रिपुसंहतिभेदः ।

५ फलागमः । राक्षससमाहरणम् ।  
संधिपञ्चकम् ।

१ सुखम् । पुरुषद्रव्यसंपत् ।

२ प्रतिमुखम् । साधनोपायः ।

३ गर्भः । विपत्प्रतीकारः ।

४ चिमर्शः । देशकालविभागः ।

५ निर्वहणम् । सिद्धिः ।

### APPENDIX C—Time Analysis.

#### मुद्राराक्षसे कालसूचिः ।

|              |                |              |               |
|--------------|----------------|--------------|---------------|
| प्रथमे अङ्के | अश्विनस्य      | पूर्णिमायाः  | पूर्वाह्नः    |
| द्वितीये ”   | ”              | अमावास्यायाः | ”             |
| तृतीये ”     | कार्तिकस्य     | पूर्णिमायाः  | पूर्वरात्रः । |
| चतुर्थे ”    | मार्गशीर्षस्य  | ”            | पूर्वाह्नः ।  |
| प्रवेशके     | पञ्चमे अङ्के च | पौषस्य       | ” अपराह्नः ।  |
| ”            | ”              | ”            | ”             |
| ”            | ”              | कृष्णे पक्षे | पूर्वाह्नः ।  |
| ”            | ”              | ”            | ”             |

## APPENDIX D.

*Glossary of words from the Muḍrārākṣhaśa of peculiar meaning.*

|                                    |  |
|------------------------------------|--|
| अध्वग m IV 1 <sup>3</sup>          | A courier  |
| अन्वय m V 10                       | Following  |
| अपलपन n III 14                     | Flattery   |
| अभियुक्त n V 20 <sup>1</sup>       | A charge   |
| अवि m VI 18                        | A protector, refuge                                      |
| आत्मगुण m IV 8 <sup>9</sup>        | Noble qualities  |
| आभिगामिक गुण m IV 8 <sup>7</sup>   | Attractive qualities.                                    |
| उपहारिन् m V 10 <sup>21</sup>      | A donor in a treaty.                                     |
| कनकदण्डिका f II 16 <sup>34</sup>   | A golden staff with a knife inside                       |
| कुनीत n VI 11                      | Evil counsel   |
| कृत्य n I 15 <sup>12</sup>         | A disaffected person.                                    |
| करअ adj I 18 <sup>6</sup>          | Belonging.   |
| कौमुदी f IV 9                      | The full moon night of Kārttika                          |
| कौमुदीमहोत्सव m III 2 <sup>2</sup> | The festival of the full-moon<br>night of Kārttika       |
| गुल्म m V 3 <sup>25</sup>          | A picket or guard  |
| जयनिका f VII 7 <sup>15</sup>       | A fine coat of mail.                                     |
| तडफड v I 16                        | To tremble   |
| तीक्ष्ण m I 15 <sup>13</sup>       | An assassin.   |
| तोरणस्थल n II 16 <sup>40</sup>     | The support of an arch.                                  |
| दण्डपाशिक m I 20 <sup>24</sup>     | The head of the police.                                  |
| दूषण n III 30                      | Rupture, estrangement.                                   |
| द्रव्य n VII 15                    | A man of worth   |
| धूली f V 23                        | Pollen.  |
| नान्दी f II <sup>1</sup>           | The benediction of the theatrical<br>preliminary.        |
| ” VI 14                            | A kettledrum   |
| निर्गलित pp VII 7 <sup>13</sup>    | Emptied by leakage.                                      |
| परिक्रेश m I 21 <sup>38</sup>      | A particular mode of punishment.                         |
| परिषण m V 9 <sup>20</sup>          | A pledge made in a treaty                                |
| परिपाठी f IV 9 <sup>2</sup>        | A short recital.   |
| परिमल m V 23                       | Dust.  |
| पुरातन adj II 13 <sup>13</sup>     | Former.  |
| पुलक m VI 19                       | A streak of superior radiance on<br>the blade of a sword |
| प्रकृति f V c                      | An army, allies.   |



|                                    |  |
|------------------------------------|--|
| प्रत्यासन्न m V 12                 | A personal attendant of a king.                              |
| प्रधान m III 12                    | A king   |
| प्रधानप्रकृति f I 15 <sup>20</sup> | A king   |
| प्रसर m III 5                      | Love, courtship.   |
| प्रावरण n II 16 <sup>25</sup>      | A robe   |
| महाराज m I 3 <sup>2</sup>          | A dignitary higher than सामन्त                               |
| मार्ग m V 2                        | One of the four stages of spiritual life in Buddhism         |
| योगचूर्ण n II 16 <sup>51</sup>     | A poisonous powder   |
| राजापथ्य n I 23 <sup>6</sup>       | An act politically unwholesome, an offence against the state |
| राजि f VI 9                        | A field, plot.   |
| लेखपत्र n III 25 <sup>4</sup>      | A list   |
| वाचिक n V 10 <sup>25</sup>         | An oral clue   |
| विचित्र वध m II 16 <sup>62</sup>   | Death by torture   |
| विषकन्या f I 15 <sup>3</sup>       | A poison-maid  |
| शंशुण्णण m VII 7 <sup>9</sup>      | A destroyer.   |
| शयन n II 16 <sup>56</sup>          | Sleeping quarters.   |
| „ IV 2 <sup>10</sup>               | A bedstead.  |
| शयनाधिकृत m II 16 <sup>54</sup>    | An officer in charge of the sleeping quarters                |
| रतन m VII 5 <sup>61</sup>          | An Executioner   |
| m IV 8 <sup>2</sup>                | (foot note) A palanquin-bearer                               |
| संवेदन n I 23                      | Surrender, betrayal  |
| संप्रतिपत्ति f V 18                | Admission of a charge  |
| संभ्रम m I 21 <sup>55</sup>        | Panic  |
| सहोत्थायिन m I 15 <sup>12</sup>    | A co-insurgent.  |
| सामन्त m I 3 <sup>1</sup>          | A high dignitary of state                                    |
| सिद्धि f III 20 <sup>17</sup>      | Administration, government.                                  |
| सूना f III 27                      | Killing  |
| स्थान n IV 1                       | Hauling  |
| हस्त m II 23 <sup>62</sup>         | Agency   |
| हीमाणहे inter IV 1 <sup>4</sup>    | An expression of surprise.                                   |
| „ VII 1 <sup>4</sup>               | An expression of sorrow.                                     |
| हृदय n V 22 <sup>7</sup>           | A secret   |

*N.B.* —These words for the most part are not found in ordinary Sanskrit-English dictionaries in the senses noted above.

## INDEX A. ABBREVIATIONS

| Abbreviation   | Full Name.                   | Edition    |
|----------------|------------------------------|------------|
| 1. Abh Ch      | Abhidhāna-chintāmanih        | Bhavanagar |
| 2 Ak ..        | Amarakośah                   | N S        |
| 3. Alañ-kau    | Alañkārkaustubhah            | K M S.     |
| 4. Amaru       | Amaruśatakam                 | N. S.      |
| 5. A. P. ..    | Agnipurānam                  | J. V.      |
| 6. Ap D. S.    | Āpastambadharmasūtram        | B. I. S    |
| 7. Ar ..       | Kautilyārthasāstram          | Mysore     |
| 8. A R. ..     | Anargharāghavam              | K M S.     |
| 9. A. S. ..    | Anekārthasaṅgrahaḥ (Haimah)  | N S        |
| 10. As. S. Sū. | Ashtāngasangrahasūtrasthānam | ...        |
| 11. Āsval ..   | Āsvalāyanaśrautasūtram       | B I S      |
| 12. Bh. I. ..  | Bhartriharinīśatakam         | B S S      |
| 13. Bh III.    | Bhartriharivairāgyaśatakam   | B S. S     |
| 14. Bk ..      | Bhattikāvyaṃ                 | B. S S     |
| 15. Bṛ. Kathā  | Bṛhatkathāmañjarī            | K. M S     |
| 16. Bṛ. S. ..  | Bṛhatsamhitā                 | V S S      |
| 17. Bodhi ..   | Bodhisatvāvadānakalpalatā    | ...        |
| 18. Bu. ..     | Buddhacharitam               | London.    |
| 19. Chaṇḍ. K.  | Chaṇḍakauśikam               | J V        |
| 20. Chāru. ..  | Chārudattam                  | T S. S     |
| 21. Dh ..      | Draupadiharaṇam (Guj)        | P K M      |
| 22. Dk.        | Daśakumāracharitam           | N S        |
| 23. D. N. .    | Deśināmamālā                 | B S S.     |
| 24. D. P ..    | Dhammapadam                  | Poona      |
| 25. D R        | Daśarūpam                    | B I S      |
| 26. Gīt.       | Gītāgovindam                 | N. S       |
| 27. G. S. .    | Gāthāsaptasatī               | K. M. S    |
| 28. G. V ..    | Gaudavaho                    | B. S. S    |
| 29. H. .       | Hitopadeśah                  | B S S      |
| 30. Hā. ..     | Hārāvalī                     | K M S      |
| 31. Hai. V.    | Haimavyākaraṇam              | Bhavanagar |
| 32. Hch. .     | Harshcharitam                | N S        |
| 33. H. V       | Haravijayaṃ                  | K M S      |
| 34. J          | Jayantavijayam               | N S.       |

| Abbreviation.  | Full Name.                | Edition.                          |
|----------------|---------------------------|-----------------------------------|
| 35. Jh.        | Jānakīharaṇam             | Poona                             |
| 36. K          | Kādambarī                 | N. S                              |
| 37. Kathā      | Kathāsaritsāgarah         | N. S                              |
| 38. Kā         | Vāgbhattakāvyaṇuśasanam   | K M S.                            |
| 39. Kām.       | Kāmandakīyaṇiṭisāram      | T S S                             |
| 40. Kā Pra     | Kānhaḍadaprabandhah (Guj) | D P. Derasa<br>ri's Ahmeda<br>bad |
| 41. Kā. Sū     | Kāmasūtram                | N. S                              |
| 42. Kāvyaḷ. Sū | Kāvyaḷankārasūtrām        | K. M S                            |
| 43. K D        | Kāvyaḍdarśah              | B. S. S.                          |
| 44. Kī.        | Kīrātārjunīyam            | N. S.                             |
| 45. K. M.      | Karpūrmañjarī             | K. M. S.                          |
| 46. K. V.      | Kansavadhham              | K. M. S                           |
| 47. Ku         | Kumārasaṅbhavam           | N. S                              |
| 48. Lau        | Laukīkanyāyasaṅgrahah     | N S.                              |
| 49. M.         | Mālavīkāgnimitram         | B. S. S                           |
| 50. Māl.       | Mālatīmādhavam            | B. S. S.                          |
| 51. Mb.        | Mahābhāratam              | Bombay.                           |
| 52. Me.        | Meghadūtam                | N S.                              |
| 53. Med        | Medinīkośah               | Benaras                           |
| 54. Mk         | Mṛichchhakatīkam          | B S. S                            |
| 55. Ms.        | Manusmṛitiḥ               | N. S                              |
| 56. M. S       | Mahāparīmrāvāpasūtram     | ...                               |
| 57. Mu. Ch     | Muhūrtachuntāmaṇiḥ        | Bombay.                           |
| 58. Mv         | Mahāvīracharītam          | N. S.                             |
| 59. N.         | Naishadhacharītam         | N. S.                             |
| 60. Nāg.       | Nāgānandam                | Poona.                            |
| 61. Nāṭ. Śā    | Bharatanāṭyaśāstram       | K. M S.                           |
| 62. Nīti V     | Nītivākyāmṛitam           | G R M.                            |
| 63. Nyā. Sū    | Nyāyasūtram               | A. S.                             |
| 64. P.         | Paṇīniyavyākaraṇam        | N. S.                             |
| 65. Pal.       | Pālkāpyah                 | A. S.                             |
| 66. Pañch.     | Pañchrātram               | T. S, S                           |
| 67. P. C       | Padyachūdāmaṇiḥ           | M G                               |
| 68. P. Cham.   | Padachandrikā*on Dk.      | N. S.                             |

| Abbreviation | Full Name.                    | Edition.             |
|--------------|-------------------------------|----------------------|
| 69. Pd. ..   | Prākṛitadvyāśrayam ..         | B S S.               |
| 70. Pī ..    | Pīyūshadhārā on Mu. Ch. ..    | Bombay.              |
| 71 P R .     | Prasannarāghavam ..           | Poona                |
| 72 Priy D    | Priyadarśikā ..               | V. V. S.             |
| 73 Pr Kl     | Prākṛitakalpalatikā ..        | Bombay               |
| 74 Pt. ..    | Pañchatantram ..              | B. S S               |
| 75 R ..      | Raghuvañśam ..                | Poona                |
| 76 Rat V P.  | Ratnākarvakroktipañchāśikā .. | K M S.               |
| 77. Rām. ..  | Rāmāyanam ..                  | N S                  |
| 78 S ..      | Abhujñānaśākuntalam ..        | N S.                 |
| 79 Śāś ..    | Śāśvatah ..                   | O B S A              |
| 80 Sadu ..   | Saduktikarnāmritam ..         | B I S.               |
| 81 S D ..    | Sāhityadarpanam ..            | J V.                 |
| 82 Se. B.    | Setubandhah ..                | K M. S.              |
| 83. S H ..   | Subhadrāharaṇam ..            | K M S.               |
| 84 Sī. ..    | Śīsupālavadhham ..            | N S.                 |
| 85 S K. ..   | Sarasvatīkanthābharaṇam ..    | Benares.             |
| 86 Ś P ..    | Śārangadharaṇapaddhatih ..    | B S S                |
| 87 S. R. ..  | Saṅgītaratnākaraḥ ..          | A S                  |
| 88 S Ś J     | Saṅkshepaśankarajayah ..      | A S.                 |
| 89 Subbhāsh  | Subhāshitāvalih ..            | B. S S.              |
| 90. Susr K.  | Suśrutakalpasthānam ..        | N S.                 |
| 91. Śu Nīti. | Śukranīti ..                  | J. V.                |
| 92 S V ..    | Svapnavāsavadattam ..         | T. S S.              |
| 93 T M ..    | Tīlakamañjarī ..              | K. M. S.             |
| 94 Tr Ś.     | Trīkāṇḍaśeṣah ..              | N S.                 |
| 95 U. ..     | Uttararāmacharitam ..         | N S                  |
| 96 V. ..     | Vikramorvaśīyam ..            | B S S                |
| 97 Val. ..   | Vajayantī ..                  | Madras.              |
| 98 Vās ..    | Vāsavadattā ..                | B I S                |
| 99. Ve ..    | Veṇīsamhāram ..               | Poona.               |
| 100 V P ..   | Vīshnupurānam ..              | Bombay.              |
| 101 V S ..   | Viddhaśālabhañjikā ..         | A. Jaina<br>edition. |
| 102 V V. ..  | Vivekavīlāśah ..              | ...                  |
| 103 Yaś      | Yaśastīlakam ..               | K M S                |

*Full names of the series in column three.*

| Abbreviation | Full Name                                |
|--------------|--|
| 1 A S ..     | .. Ānandāśrama Series                    |
| 2 B I. S...  | . Bibilothika Indica Series              |
| 3 B S S      | .. Bombay Sanskrit Series.               |
| 4 G R M      | . Grantha--ratna--mālā Series.           |
| 5 J V ..     | .. Jīvānanda Vidyāsāgara's publication   |
| 6 K M S      | . Kāvya-mālā Sanskrit Series             |
| 7 M G ..     | . Madras Government publication          |
| 8 N S ..     | . Nirṇaya Sāgara publication             |
| 9. O B S A   | .. Oriental Book-Supplying Agency, Poona |
| 10 P K M     | .. Prāchīna Kāvya-mālā Series, Baroda    |
| 11 T S. S    | . Trivandrum Sanskrit Series             |
| 12 V S S     | .. Viṣṇūnāgaram Sanskrit Series          |
| 13 V S S.    | . Vāṃ Vilāsa Series                      |

## INDEX B, VERSES IN THE MUDRĀRĀKSHASA

*N B* Verses rejected as interpolations are marked with an asterisk

[ Roman figures for Acts. Arabic figures for Verses

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| अलिहन्तारणं    | V 2       | आस्वादित         | I 23   |
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| अस्ताहिमुहे    | IV 18     | इह विरच          | III 6  |
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| *उवारि घणा     | I 20-22   | तीक्ष्णादुद्विज्ज | III 5     |
| *पक्कगुणा      | IV 18-19  | त्यजत्यप्रिय      | I 25      |
| एतानि तानि     | V 16      | त्वय्युत्कृष्ट    | IV 14     |
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| कामं नन्द      | II 9      | धन्या केयं        | I 1       |
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| *किं शेषस्य    | II 17-19  | न तावन्           | II 10     |
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| भर्तुस्तथा     | III 9     |
| भूषणाद्युप     | III 23    |
| भृत्यत्वे      | V 20      |
| भेतव्यं        | III 14    |
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## ERRATA.

| <i>Page.</i> | <i>Line</i>            | <i>Incorrect.</i> | <i>Correct.</i> |
|--------------|------------------------|-------------------|-----------------|
| viii         | 24                     | confirm           | conform         |
| xiii         | 2I                     | Weber             | Wilson          |
| 15           | I 20 <sup>29</sup> (f) | चन्द्रश्रिया०     | श्रीचन्द्रेणा०  |
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| 39           | III 11 <sup>c</sup>    | मौर्येन्द्राः     | मौर्येन्द्राः   |
| 49           | III 32 <sup>b</sup>    | प्रवेष्टुविव      | प्रवेष्टुमिव    |
| 56           | IV 10 <sup>28</sup>    | ०स्योद्धरणे       | ०स्योद्धरणात्   |
| „            | IV 10 <sup>29</sup>    | सौकर्ये           | किञ्चित्कार्ये  |
| 59           | IV 15 <sup>a</sup>     | द्रुतमद०          | सूतमद०          |
| „            | IV 15 <sup>b</sup>     | मतिखराः           | मतिमुखराः       |
| „            | IV 15 <sup>c</sup>     | मुरुदशनै०         | मुरुदशनै०       |
| „            | IV 16 <sup>c</sup>     | वमासारवर्षमि      | मासारवर्षमिव    |
| 72           | V 11 <sup>c</sup>      | शक नरतपयः         | शकनरपतयः        |
| 75           | V 13 <sup>37</sup>     | लिखतमायण          | लिखितमार्येण    |
| 87           | VI. 15 <sup>16</sup>   | परवदुदा०          | परमुदा०         |
| 95           | VII 4 <sup>23</sup>    | तस्मादाकल         | तस्मादकाल       |
| 98           | VII 10 <sup>b</sup>    | स्तश्चा           |                 |
| 107          | 8                      | करापवत्           |                 |
| 111          | 31                     | दण्डपाशा          | दण्डपाशौ        |
| 119          | 3                      | ०मूढात्मन         | ०मूढात्मना      |
| 132          | 23                     | उपमेय             | उपमान           |
| „            | 31                     | व्याजिहार०        | व्याजिह्व०      |
| 139          | 20                     | stage             | division        |
| 146          | 22                     | कारयि             | कारयित्वा       |
| 150          | 8                      | षष्टिसमन्विता     | षष्टिसमन्विता   |
| 153          | 1                      | ever              | no more         |
| 162          | 22                     | विग्रह            | निग्रह          |
| 165          | 24                     | क्रयादधिमतः       | क्रियादधिगतः    |
| 172          | 17                     | दीर्घतरापगम्      | दीर्घतरापरागम्  |
| 179          | 7                      | levity            | lenity          |
| „            | 28                     | involved          | involved in     |
| 180          | 11                     | bides             | bids            |
| 185          | 29                     | literally         | liberally       |



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